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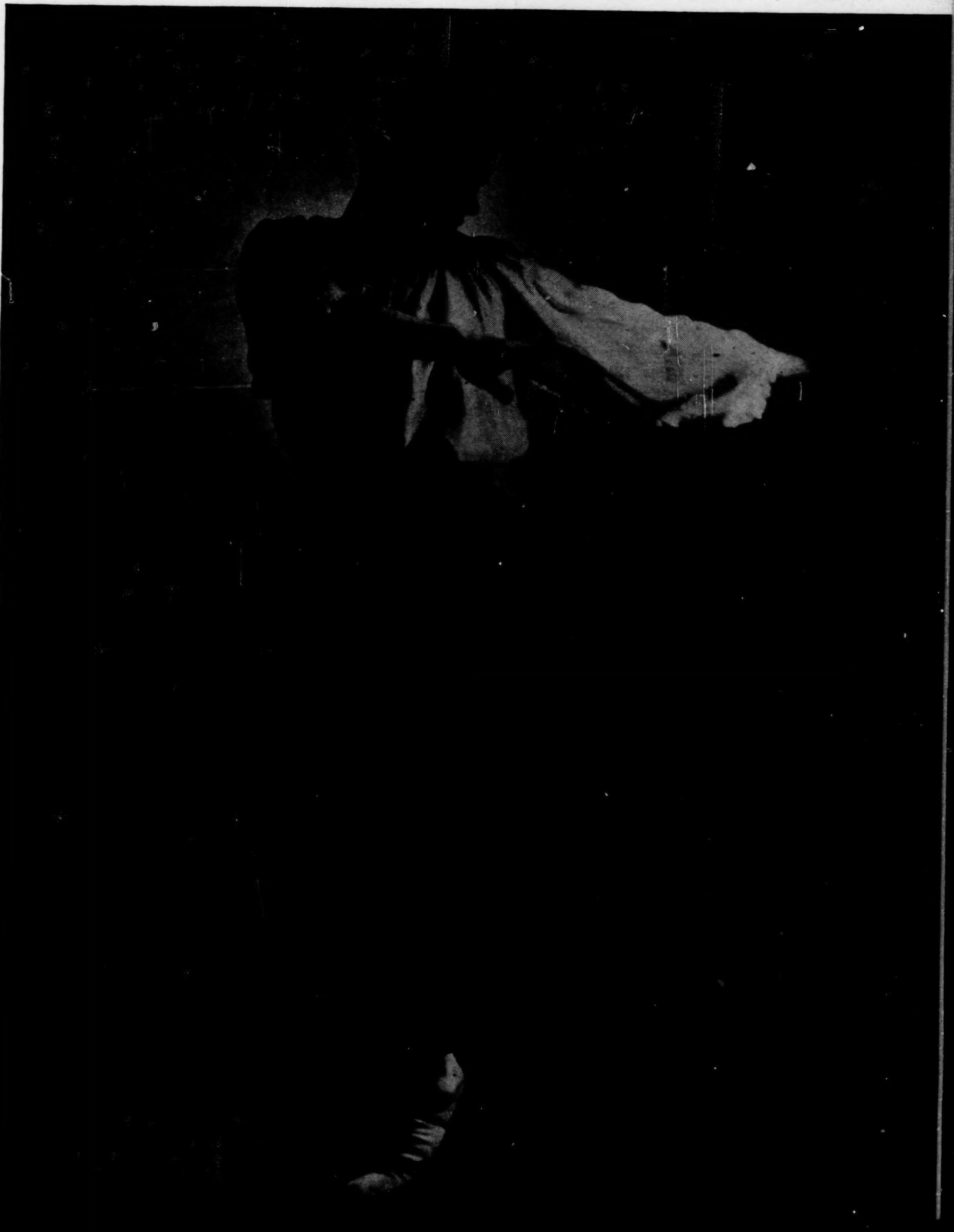

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Cleveland	Dec. 1	Hotel Statler
Cincinnati	Dec. 8	Hotel Gibson
Detroit	Dec. 15	To be announced
Washington, D. C.	Dec. 22	To be announced
New York City	Dec. 26-27-28	Daganova School
Salisbury, N. C.	Jan. 3	D. M. of N. C. Convention
Atlanta	Jan. 5	To be announced
Birmingham	Jan. 8 (Wed.)	To be announced
New Orleans	Jan. 12	Hotel Monteleone
Houston	Jan. 19	To be announced
Dallas	Jan. 26	To be announced
Oklahoma City	Feb. 2	Hotel Skirvin
Kansas City	Feb. 9	Hotel Kansas Citian
St. Louis	Feb. 16	To be announced
Chicago	Feb. 23	Hotel Congress
Minneapolis	March 1	To be anonunced
Indianapolis	March 8	To be announced

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VOL. 9 DECEMBER, 1935 No. 3

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by Renato Toppo

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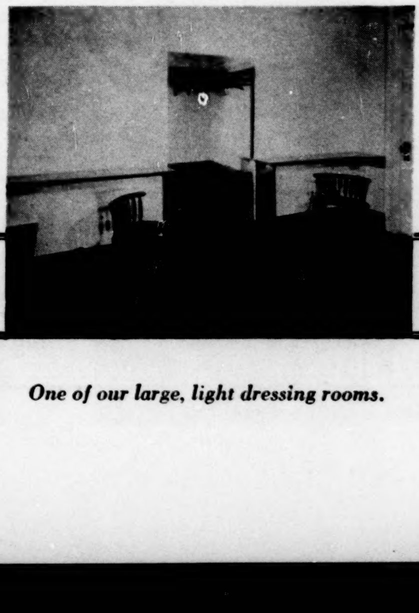

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To the Ballet.—An Introduction to the Liveliest of the Arts. By Irving Deakin with a foreword by John van Druten and a preface by S. Hurok. Dodge Publishing Company.

The most interesting parts of this little book are the foreword of John van Druten and the descriptions of the ballets in the repertoire of the Ballet Russe de Monte Carlo. Mr. van Druten tells how he first happened to see a ballet, and how later on, he fell in love with ballet and went through "the most thrilling experience in his whole life." Mr. Deakin's accounts of the various ballets are well written and not too minute for the average reader to enjoy. There is also a bit of advice on what to look for in each ballet.

The rest of the book is more like an essay on *"How to Become a Balletomane in Five Simple Lessons."* I am afraid though that Mr. Deakin himself is not yet a true balletomane. In the Appendix to his book he says that ". . . a hall-mark of the true balletomane is his familiarity with and ability to pronounce correctly the names" of choreographers and dancers. He then proceeds to give "A Pronouncing Glossary" of thirty-five names. The pronunciation of fourteen of these thirty-five names is indicated incorrectly.

The explanation of ballet steps could also be more accurate. The *entrechat,* for example, is defined as "a jump during which the feet, while in the air, are rapidly crossed, forwards and backwards, depending upon the technical ability of the executant." Which is very vague, to say the least.

Mr. Deakin holds that "part of the pleasure to be derived from ballet lies in those chatty interludes when comparisons (?) are made in the foyer." For these "chatty interludes" Mr. Deakin's book will come in very handy.

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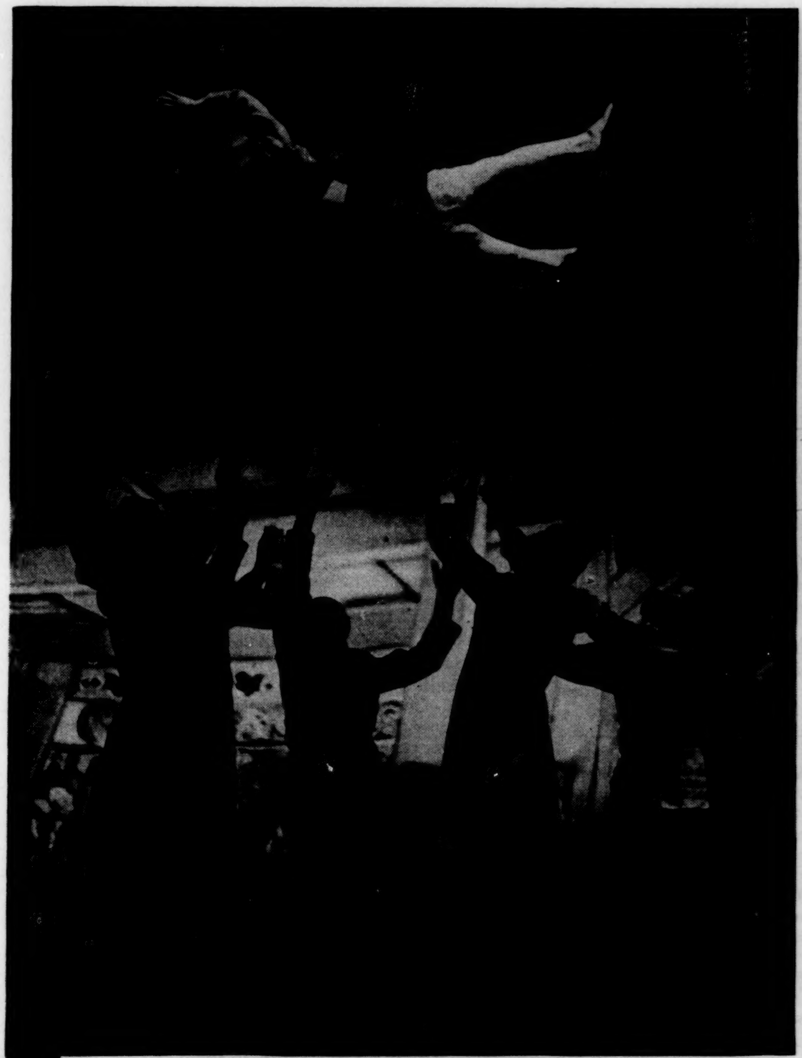
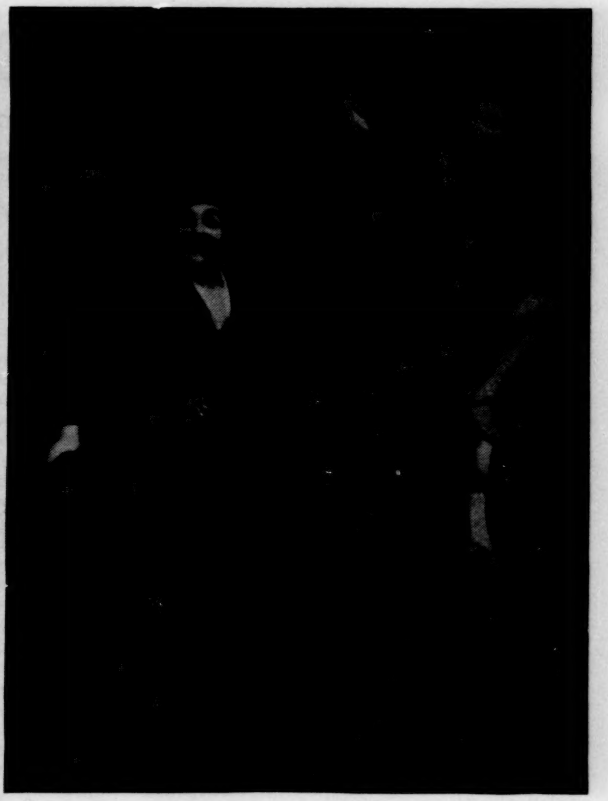




POLES IN PARIS

Dramatic action photographs of the new Polish Ballet that has attained success in the French capital under the management of ARNOLD MECKEL

PROGRESS VIA PROMOTION

Wise Ways to Lower Studio Overhead and Expand Business

by

RUTH ELEANOR HOWARD

ALTHOUGH the teaching of dancing is a profession, the successful operation of a dance studio is a business. There are many pitfalls in the business end of a studio through which the finest teacher can fail. By the same token, there are many angles by which an astute business mind can make a success of mediocre teaching. Therefore, it behooves the good teacher to be very sure that the studio or business side of her profession is conducted with the efficiency and alertness of a big corporation.

First of all, there is the question of overhead, the cost of maintaining premises on which to practice your profession. Rent, the chief item under this category, often seems more unreasonable in the case of a dance studio than for any other business, for usually the studio is occupied by the teacher only for a few hours each day.

This summer, at the convention in Chicago, Gladys Bushnell, a charming and successful teacher from Independence, Kansas, told me how she has contrived to make her studio profitable for more than the dancing school hours. Miss Bushnell has built her own building, and consequently she came to realize that it was not profitable to have so much space standing idle most of the time. So she conceived the idea of having a nursery school in the mornings.

The *Jack and Jill Nursery School,* as she calls it, is entirely separate and apart from the dancing school. She takes children from two to five years old, and follows the regular nursery school curriculum: *i. e.,* building-up exercises, dancing, singing and play. They call for the children in the morning and return them to their parents at 11:30.

The benefit to the dancing school has been twofold. Not only has it adjusted a topheavy overhead, but it has acquainted more parents with the dancing school. The children become interested in dancing during their morning kindergarten period and as they graduate from the nursery school and go into grade schools they automatically transfer to the dancing classes in the afternoons.

Boys for Ballroom Classes

Another intelligent solution to an age-old dancing school problem was told to me by Stark Patteson of Minneapolis. We were discussing the difficulty most teachers experience in getting enough boys of high school age to attend their ballroom classes. Mr. Patteson said that he has not only successfully eliminated that difficulty, but, by so doing, he has created a waiting list in his school.

This is how he does it: when the parent of a girl applies for her daughter's registration in the class, she is told that girls are accepted only on the basis of one to each boy. If there is an extra boy in the class, the girl can be enrolled. If there is not, however, the mother is advised that her daughter's name will be put on the waiting list and she will be called as soon as there is an available boy, unless, of course, she knows some boy of suitable age that she can recommend to the school. The usual result is that the mother calls one of her friends who is the parent of a boy and suggests that he be enrolled in Mr. Patteson's class.

Collections

Collections is another department of the dancing studio's business which is the source of a great deal of worry to the teacher. It is, of course, very difficult for the teacher herself to have to demand the pupil's money before each lesson, and yet it is a recognized fact that unless a business is run on a cash basis it is rarely ever profitable. For this reason, the most successful schools employ secretaries to handle all financial transactions with the pupils. Even so, the most satisfactory arrangement is to sell a course of lessons by the term; for example, twenty-five lessons for twenty dollars. Depending on the clientele, the sum can either be collected entirely in advance or in quarterly installments.

The perfect dancing school secretary is someone who is unrelated to any of the pupils. I have heard of so many cases where a well-meaning mother offers her services to the school in return for her child's lessons. At the time this may seem an easy solution to the question, "How will I pay a secretary?" But more often than not it ends disastrously, because all of the other mothers immediately feel that the child of the secretary is certain to receive more privileges than the others.

It is wise, in many communities, however, to have a social sponsor, particularly if you are going into a new territory as a stranger. Then you may seek the help of some woman who is influential among other women, preferably someone who is popular and active in P. T. A. work or one of the women's clubs. Often you will find a woman of this sort with whom you can make a business arrangement: that is, pay her a percentage for every pupil she brings into the school. Other times there will be someone whose civic pride and love of the arts will induce her to help you organize classes.

Women's Clubs

Women's clubs are an important outlet for the dancing teacher in communities of almost any size. They are usually delighted to have you work with them, creating dances to illustrate poetry or music programs, or to enliven other of their social functions with groups of dancers. Now is it wise or ethical for a teacher to cultivate this sort of opportunity and offer her services without remuneration? This is a moot question. It is a problem that must be determined by the individual according to the accepted procedure in each community. If the rival teacher in your town has always made a charge for this service, it is decidedly unethical for you to offer to furnish dancers free of charge. But if the dancing schools in your community have always considered that furnishing dancers to clubs, etc., is a civic duty, then it is of course ethical for you to follow the same procedure.

Studio Programs

Studio programs given in your own studio at frequent intervals are always worthwhile as promotion. Some teachers hold such affairs as often as once a month and find that it always brings new students into the school. At the beginning of her season, Norma Allewelt, of Syracuse, N. Y., gave two lectures on the ballet in her studio, the first for only her pupils and their friends, at three o'clock in the afternoon; the second at five o'clock for the general public. Several hundred people attended and of course many new friends were made for the school.

A very clever plan and one that lends great dignity to the class is that used by Evelyn Hubbell, ballroom teacher to New York's smart Park Avenue set. On the occasion of the opening of her classes at the fashionable Colony Club, Mrs. Hubbell sent out invitations to the mothers and their friends to attend a demonstration of ballroom dancing. Eight or ten of her assistants were on hand and, after the preliminary lesson, these teachers danced the fox trot, tango, rumba and the new *Truckin'* step. Mrs. Hubbell pointed out that the dancing they had just witnessed was the degree of perfection the class would strive for. Not only were the mothers delighted but the pupils themselves were thrilled and inspired.

Pupil Interest

Inspiration for your pupils is almost as necessary to the success of your school as the accompanist is. The wise teacher provides this inspiration by urging her pupils to attend dance performances in their own or nearby cities, and by having guest artists in the studio from time to time. Many times a well-known dancer or member of a dance company playing in your city would be delighted to visit your school, simply because it would mean publicity for her. Incidentally, it probably would mean publicity for you, too. The best way to arrange this would be to call the manager or publicity manager of the theatre and suggest a publicity tie-up. These things are comparatively easy to work out with motion picture houses, but may be more difficult with companies on the road who are carrying a heavy schedule.

One thing you must remember, though, is not to risk boring your guest by expecting her to sit through a full class lesson. Introduce her, ask her to say a few words (if that has already been agreed upon) and then make it possible for her to leave easily if she wishes to. Sara Mildred Strauss of New York, is, I think, past master of this art. I had occasion to take Nadja, our Paris correspondent, to visit her school last Spring. Miss Strauss had her professional group do several excellent numbers in which they were thoroughly rehearsed and which they did in professional style, and then she called the group to sit on the floor in a semi-circle close to where we were sitting. She then introduced Nadja and asked her to say a few words, which she was glad to do.

Gloria Chalif, of New Rochelle, is providing inspiration for her students by having them make scrap books on dancing. Once a month all the books are brought to class and the one that is selected as the best is awarded a prize. The prize need not be pretentious; it may be a photograph of a famous dancer or some such thing to inspire the child to want to dance better, as well as to have the best scrap book.

Another excellent idea is that which caused Marjorie Berlin Fink, of Bethlehem, Pa., to found the Dance Crafters' Club. Its membership is composed of students twelve years old or more, and they elect their own officers and plan their own activities, with Miss Fink, her brother, Richard, and an advisory council of mothers and fathers as their helpers. The club is now issuing a monthly house organ.

How many of you are listed in the classified section of your local telephone book? On a transcontinental trip this summer, we made it a point to stop in every town of five thousand or more and consult the telephone book to see who the dancing teachers were. Imagine our amazement to find that teachers were listed in less than a third of the cities! I assure you I own no telephone company stock, but I cannot understand how any dancing teacher can afford not to be listed in her local telephone book. How does she expect newcomers, let alone others in the town, to locate her? If teachers would insist, the telephone companies would give them a separate heading in their classified section. Of course it would follow "Dairies," but even that might be providential because certainly soon after the milk stage the children are ready for dancing school!

ZEMACH RETURNS TO NEW YORK

by

VERNA ARVEY

Former Gotham Dancer and Choreographer, After Los Angeles Successes, Revisits His Early Headquarter to Direct Dances for "Road of Promise", Reinhardt-Werfel Biblical Drama

TO THOSE who believe that New York City is the only place in which one can accomplish anything, artistically speaking, let us present a list of Benjamin Zemach's activities since his departure from the metropolis five short years ago:

He choreographed several films, among them *She* (the first appearance of modern dancing in pictures); gave concerts in Los Angeles, Pasadena, Hollywood, San Francisco and other northern cities; directed two successful Hollywood Bowl productions in two different years; produced plays of his own (notably *The Golem*); directed *Salome* and *The Enchanted Cottage* for the Pasadena Community Playhouse; also the macabre scenes in *Macbeth* when it was presented by the same organization. All this in addition to his teaching!

Now Zemach is in New York, doing the choreography and coaching some of the actors for Max Reinhardt's *Road of Promise,* Franz Werfel's Biblical drama. He returns to New York as conqueror in the field of modern dance, not as supplicant. His successes, and the approbation he received, mark his achievements as being a significant contribution to the dance as a whole.

And yet all this is very far from his original ambition. True, in the beginning he carefully decided that by his dancing he could be a greater influence for good in the world than in any other way. First he was, therefore, in the Moscow Habima Theatre, associated with the finest Jewish minds of the day. He studied Dalcroze eurhythmics and ballet technique with a member of the Russian Imperial Ballet. Having mastered the preliminaries, his next problem was to find an individual way of expressing himself. He selected a racial subject, and began to found a dance form that was as typically Jewish as is Jewish music, yet as scholarly as Jewish literature and as entertaining as any other national dance form. His sources of material were the physical movements in the daily life of the Jews, and their religious practices and folk lore. The Bible was the literature to which he aspired for his dance form.

He searched for and visited countries like Yemen and Palestine, where Jewish life has flowed calmly for so many centuries, heedless of the commercial world around it. From those countries he brought music, knowledge and, because his mind was fertile, many impressions which later found their way into his dances.

He built his own form in this way—a form that was at once pictorial, characteristic, abstract, and symmetrical, though the symmetry was one of threes, fives and sevens, rather than twos and fours. His sense of the stage and his resonant voice aided him. He had the gift of welding many small details into a perfect and complete whole.

But Benjamin Zemach, meanwhile, was studying everything with which he came in contact. Some dancers are too big to learn. Zemach, whose honors have been many, sits at the feet of anyone who has anything to give, and profits thereby. He is the sort of person who, *if* and *when* he goes to parties, spends the evening listening to conversations and arguments, rather than expounding his own talents. So it happened that Zemach, much as other creators before him, began to feel the need of expansion in his art. When he came to the west coast he watched Indian dancers and Negro blues singers and teachers of traditional Japanese dance and pantomimic forms. Soon he was recognized as more than a Jewish dancer: as a dance choreographer who could rank with the best of them.

His Hollywood Bowl productions were easily among the best of the seasons in which they were produced. Artie Mason Carter, founder of the Bowl, remarked after his *Victory Ball*: "I shall never again think of the Hollywood Bowl without seeing it strewn with dead soldiers!" It was a powerful argument against war, and this in spite of the fact that he worked against tremendous odds while preparing it. There was unreasoning censorship, and the composer's desire to change (at the last minute) everything from scenario to costumes and movement. Nevertheless, Zemach persevered, and the result was a triumph.

One of the strongest elements in his dancing is the meaning back of everything he does. He once said to three of his dancers in rehearsal, "You are doing the right movements, but they have lost their meaning. Remember that, and do it once again."

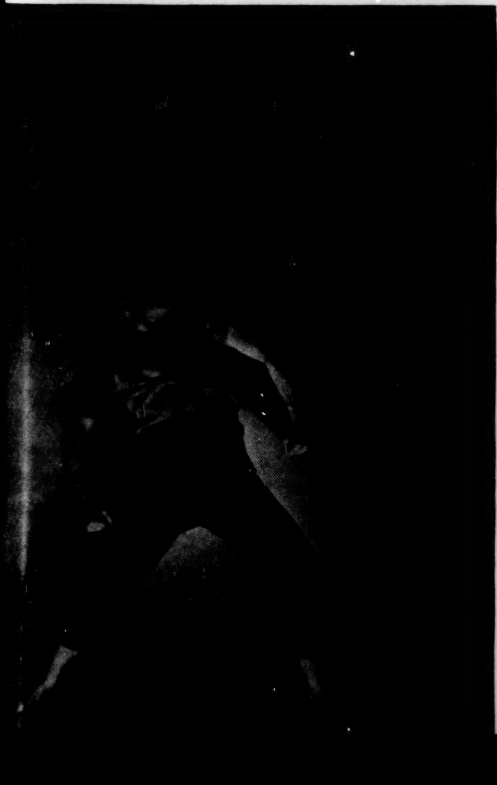
And again, when he attended the performance of a modern dancer and watched intently throughout, he turned to the person next him and said agreeably as the concert progressed, "Very nice. Very nice. But," fiercely, "what does it mean?" He believes it possible to dance only with the mind, intellectually. But he also believes that such a dance, without an emotional reason for its being, would have very little force and intensity.

He believes that the dance, or any other art, should not be a part of politics, or of any particular faction. "And yet," he adds, "if we study the dance to make our bodies alive, then we must ourselves be alive, and then how can we help but feel the tremendous political forces in the world today, the unjust conflicts of nations and the jealousies? And when we feel these things, how can we help but express some of them in our dancing, since it is our mode of expressing *ourselves?*"

Zemach has the gift of concentration. When he is working on a project, he deliberately shuts out of his mind petty things and outside considerations and devotes his mind, body and soul to the thing at hand. He is utterly sincere, intensely religious, and a staunch friend, though not the sort who blatantly advertises his regard. These are the qualities that make a Zemach production great, although few people are allowed to see back of the scenes long enough to realize them.

One dancer remarked: "The thing that makes Benjamin Zemach's dances so delightful to me is that they are built on a spiral, whether he is conscious of it or not. Each movement is a natural growth from the one that proceeded it. His dancing is thus fluent; not a series of steps."

As for technique, Zemach is not afraid to teach technique *as* technique, much as a pianist would practice the scales. He believes that nothing has appeared in the dance world as yet to replace completely ballet technique in certain of its advantages, and yet he does not say that ballet technique is absolutely *necessary* as a foundation for the modern dance. For the technique he teaches his classes, he makes no claims to originality. It is taken from this one, and from that one. His only hope is that it accomplishes one thing: making the body alive.



BENJAMIN ZEMACH, *for several seasons in Los Angeles, is back in New York, to stage the dances for Road of Promise,* REINHARDT *production to open in New York December* 23

TED SHAWN, *second from left, with his all-male group which is again touring the country*

DANCE EVENTS REVIEWED

Critiques and News

by

JOSEPH ARNOLD KAYE

Ballet Russe de Monte Carlo, concluding performances of season October 9—20, at the Metropolitan Opera House, N. Y.

CHOREARTIUM, a ballet setting of Brahm's *Fourth Symphony* by Leonide Massine, was danced for the first time in America. It is an "abstract" ballet, containing no story and no program other than following the tempo of the four movements of the symphony. In that, *Choreartium* was a novelty and something of an achievement. An abstract composition on points, lasting almost an hour, is a species of entertainment not to be met with often.

Its artistic worth is little. As a spectacle it is gratifying in many parts, and it gives ample opportunities to soloists and chorus. Tamara Toumanova, David Lichine and Nina Verchinina had a great deal to do, and because they are fine dancers, the audience was entertained.

Danced against atmospheric backdrops, and preluded by a curtain which probably meant to state the theme of aspiration, the choreography attempted to interpret the spirit of the music and gave the audience the strongest impression of spring vivacity and, in the *andante sostenuto,* of a certain dolorousness.

Enterprises like these can never command much respect because they are essentially stunts. Compositions must grow from within, not materialize from the outside. Massine was obviously motivated by the idea, seemingly grandiose, of creating a dance counterpart to one of the world's great symphonic masterpieces. Then began the labor of devising choreographic action suitable to the music. Such procedure is highly artificial and can bring no worthwhile results. Transcriptions, no matter how good, are always of secondary importance, or less. Dance transcriptions, usually called interpretive dances, are in the same category. They become agreeable and sometimes meritorious only if the thought back of them is charming or piquant, or if they blend with the music in an ensemble of extreme grace. The very nature of a serious and architectural work like a symphony prevents a choreographer from realizing such qualities.

A number of concert dancers have tried their hands at symphonies, and never with any success. All dancers would do well to banish such pretentious ambitions from their minds and cling to the instruments in the dance which they can use naturally.

The ballet, *A Hundred Kisses,* choreography by Bronislava Nijinska, was an entertaining piece made very attractive by the dancing of Irina Baronova. Her role was that of a vain and capricious princess who is forced by her desire to possess a magic music crock to pay the price of a hundred kisses demanded by a prince disguised as a swineherd. Baronova's performance was as flawless as human feet and body could make it, and her impersonation of the silly girl who was yet a haughty princess was so well done that the audience could understand the prince's infatuation.

At the final performance of the Ballet Russe, which drew a house packed to the ceiling, Lichine danced *Le Spectre de la Rose.* This was the first time Col. de Basil's dancers have given this ballet in this country.

As nearly every child in a dance studio knows this ballet was the special property of Nijinsky and brought that dancer his greatest fame.

The Nijinsky tradition is fastened to this work with bonds of steel and the concern of the knowing in the audience seems to be exclusively with a comparison of the current dancer with Nijinsky if they ever saw him, or with what they have heard of Nijinsky. Chiefly, the basis of comparison appears to be the height of the dancer's elevation when he leaps through the window in the scene. Rather childish though this attraction is, that is largely what increases or lowers the esteem in which the present-day dancer who essays the ballet is held.

For the benefit of the record let it be noted here that David Lichine, who danced the Spectre after an arduous preparation, leaped to a height of almost five feet. Nijinsky is said to have cleared somewhat more than that.

Polly Korchein and Dean Goodelle, Guild Theatre, October 20.

When these dancers gave their first recital in the same auditorium two seasons ago they were promising. The promise has not been realized. The present event consisted of a collection of interpretive numbers somewhat unusual for dancers with high concert aspirations. There were the familiar scherzos, and barbaric dances, and love suites, pastorals, youth movements, etc. Throughout it all the two soloists were aching to act, and when they acted they were chiefly static. Some of our concert dancers believe that deliberative movements will give the illusion of dramatic worth, poetic sentimentality or psychological introspection. When such a ruse is invoked it gives the discriminating in the audience an immediate idea of superficiality. Dancers should cease being so naive. The safest thing to do is to dance.

The *Allegro Barbaro* of Goodelle appealed to this writer as an energetic muscular etude, and Miss Korchein's *The Lost* was a delicate and pleasing conception, if sterile as a dance composition.

Doris Humphrey, Charles Weidman and their Concert Groups, Guild Theatre, N. Y., October 27.

There were but two compositions on this program, both new. *New Dance* was the contribution of Miss Humphrey, and *American Saga* was Weidman's creation.

This reviewer forgot to consult his program, and so witnessed *New Dance* without the benefit of the printed note which gave a detailed summary of the composition. The experience was unique, for it gave him an opportunity to see a dance without being guided—and biased—by the knowledge of the choreographer's intention.

In this impartial state the writer saw a succession of interludes containing material generally danceworthy, but rather tedious until the final movement, which was cleverly constructed, animated by feeling, and brilliantly performed.

The curtain going down, and the house lighting up, the reviewer turned belatedly to his program and was startled to read:

"The work begins for two dancers with an outpouring of energy, scattered and spasmodic. The first, second and third themes are a spontaneous development in group form of the movements discovered in the prelude. In the ensuing processional the two dancers slowly integrate the entire group and come to a climax in the celebration of this conscious group movement. The variations (final movement) are short themes by various dancers elaborated against the contrapuntal support of the group."

Perhaps all this was in the composition, but the writer received no impression of such integration or such logical sequence. And he is quite smugly convinced that no one else in the audience, without the benefit of the program explanation, would have received this impression.

The Weidman composition was based on the legend of Paul Bunyan, the gigantic American lumberjack. The program note quoted James Stephens' description of this character: ". . . the mighty logger, the inventor of the lumber industry, the leader-hero of the best band of bullies, the finest bunch of savages that ever tramped the continent, the master orator."

The ballet, for that is what it really is, contains three leading roles: Paul Bunyan, danced by José Limon; The Big Swede, otherwise Hels Nelsen, the foreman of the loggers, danced by William Matons; and Johnny Inkslinger, the bookkeeper, danced by Charles Weidman. The action gave the essential details of Bunyan's picturesque life, his birth, his growth, his assumption of leadership, his famous fight with the Big Swede and, as a grand conclusion, his advance to conquer new territory, which means new forests.

This gargantuan legend calls for heroic production methods. Weidman tried to achieve the proper effects by projecting the enlarged shadows of his dancers on a screen. When Bunyan emerged from behind the screen a little of the illusion still clung to him, but not enough to make a convincing picture. Thus the work suffered through inevitable puniness.

There was sufficient vigorous movement, however, to sustain the audience's interest, and while the ballet will not go down in choreographic history as an important work, it is a step forward in the development of the American dance, and several steps away from the painful abstractness which characterized much of Weidman's creations in the past two seasons or so.

José Limon, insofar as he was able physically to give the illusion of the mighty Bunyan, was impressive, though the movements given him were to a great degree monotonous in their similarity. Bill Matons, as the foreman, was also efficient, and Weidman did one dance, in the form of a specialty based on the theme of quill-driving, that was mildly amusing. It bore relatively the same position in the ballet as Massine's *Bartender Dance* in *Union Pacific.*

Tamiris and Group, Venice Theatre, N. Y., November 2.

This event was sponsored by the New Dance League and the *New Theatre Magazine,* and was the first of a series.

Tamiris gave only one new composition, *Harvest 1935,* danced by herself and the group. It was subdivided into three parts: *Sycophants, Middle Ground, Manoeuvres.* These were interesting dance spectacles with a moral. If Tamiris would refrain from mugging, and from driving home her point in the most obvious manner, she would perhaps attain a higher position in concert dancing than her present work permits her. She has, particularly in her group compositions, a good measure of choreographic talent.

Esther Junger, Guild Theatre, N. Y., November 3.

Miss Junger has danced for the last two seasons in revues, originally as soloist with a Humphrey-Weidman group in *Life Begins at 8:40.* Previously she had made some concert appearances.

Strangely enough, the revue stage seems to have made no impression on Miss Junger. She gave a program bearing interpretive titles but consisting of sincerely thought-out compositions danced with a beautiful youthful strength and an honesty gratifying in a modern dancer. Miss Junger, however, suffers from the fault of the obvious. If she dances *Wide-open Plains* you are not disappointed if you expect that her arms will be thrown out exultantly and her body given that lift which indicates nature spirituality; if she dances *Walled-in Cities* you will be equally correct if you anticipate constricted movements and shuddering, baffled gestures; nor will you be out of reckoning if you decide that three pieces on her program entitled collectively *Untimely,* and singly *Sentimentality, Pomposity* and *Preciousness,* will employ artful little tricks, exaggerated grimaces and mincing steps.

Her best composition was *Variations of a Tango,* which was an illustration in good dance terms of the seductiveness, the exhilaration, the vulgarity, the insolence and captivating rhythm of the genuine tango.

Animal Ritual was an unusual piece danced to a very skillful percussion accompaniment by R. Sybil Ross. Miss Junger here wove a symphony of muscular themes that might be associated with animal movements, and it was a pleasure to watch her legs, arms and torso in this primitive play. No legs have ever appeared to this writer more the instruments of the modern dance than Esther Junger's legs in *Animal Ritual.*

By Dorathi Bock Pierre

Alexander Oumansky Revue; Ebell Club, Los Angeles, Cal., October 21.

Alexander Oumansky, who proved himself a master of divertissement during his long stay at the Capitol Theatre in New York, once more showed that the art of divertissement is more than simply stringing together a series of unrelated numbers.

At the Ebell Club he presented an afternoon program that was a delight. There was nothing heavy, no message was brought to a waiting world. It was a matinee of dancing and music that left the large audience satisfied and happy, which is more than many such programs can boast. His past experience of course made it possible for the program to run quickly and smoothly, with a well-balanced rhythm and no let down. All of the numbers were well costumed, and the dancing was above the average, both in technique and spirit.

Right—ALEXANDER OUMANSKY, *whose ballet divertissement at the Los Angeles Ebell Club last month was enthusiastically applauded. Left—the* FRAZER-JAMES *Dance Group, an independent dance attraction now on tour—Theatrical Studio photo*

The leading dancer was a dainty ballerina, June Brooks, who has natural grace and beauty as well as excellent ballet training. She appeared to advantage in several numbers, showing her skill especially in an adagio number with Mr. Oumansky as her partner.

Rafael and Adela Cansino in two numbers, and an added number by Gabriel Cansino, demonstrated again the superiority of the Cansino family in the field of Spanish dancing; although Gretchen Shwinn in two numbers showed excellent training.

The accompaniment of the Metropolitan String Ensemble was a great aid to the dancers.

Altogether it was a program such as is too seldom seen in our clubs.

Club women love dance programs, but they are timid of them, for too often they find that what they wanted was an afternoon of entertainment, and what they got was a cross-section of a dance laboratory. There are times for all things, but a club matinee is rarely the place for dance experimentation.

Hollywood Bowl Season: Dance Concerts.

Undoubtedly the most important events held on the Pacific Coast this summer were the Dance Nights of the Hollywood Bowl Concerts. The management went out of its way this season to make the dance important, for they have found that no other attraction draws such enthusiastic crowds.

There is something about seeing beautiful dancing in the unique setting of the Bowl that is an inspiration, and it is an unhappy necessity to say that from a spectator's viewpoint the season as a whole was disappointing.

For some reason they all lost sight of the fact that their medium here was not a vaudeville spectacle, nor a studio recital, but a concert, with one of the world's finest orchestras as an accompaniment. And what did they do? They created spectacles, they built scenery to clutter up the lovely lines of the classic stage. They painted draperies and dropped them down to hide the orchestra. They put on jazz, they crowded the stage with dancers, and they had them troop over the hills. I could not help but be reminded of a time, several years ago, when with no scenery, no draperies, and only the big bare stage, Ruth St. Denis and Ted Shawn danced alone and unattended with the orchestra as a background.

Most interesting on the pragram given by Agnes DeMille was the *Czech May Festival.* It was colorful, the choreography was well planned and she was ably assisted by Warren Leonard. But why she ruined a beautiful program with the addition of a trite jazz number is a question people are still asking.

Then there was Benjamin Zemach's *Victory Ball.* This was the most provocative program of the whole series. The reading of Alfred Noyes' poem by Irving Pichel and the chorus was emotionally stirring, and it was too bad that Mr. Zemach did not utilize it more for his background. The finest and strongest parts of his ballet were those in which he used symbolism to tell his story, and the weakest those that used the realistic and literal. However, it was a step in the right direction, and it is to be hoped that more of this type of dance will be brought forward in future seasons.

Fânchon and Marco presented four of the programs. Although they ran to the spectacular, they did show restraint and good taste in choosing talented dancers to portray the parts in the ballets. Of these, the first featured Escudero in a Spanish *Gypsy Wedding Scene,* and unfortunately, his very fine art was completely lost in the immensity of the Bowl.

Hubert Stowitts, who danced with Pavlowa and added his art to the Russian Ballet,

(*Continued on page* 29)

BALLET—TECHNICALLY SPEAKING

by

ANATOLE CHUJOY

A resume of the performances of the Ballet Russe de Monte Carlo at the Metropolitan Opera House, New York, October 9-20.

(Conclusion)

THE fourth bill of the season consisted of three Fokine ballets: *Les Sylphides, Petrouchka,* and *Prince Igor.*

Of all the ballets Fokine ever created, *Les Sylphides,* to me, is the most beautiful. In spite of the fact that it is rather simple in composition and apparently facile in execution, it takes all a dancer has to do it convincingly. The very absence of flashing steps, with which any dancer possessing the necessary technique can impress an audience, makes this ballet a very difficult one for the mediocre dancer.

Built primarily on *pas de bourree, jetes, attitudes* and *arabesques,* this ballet requires from the dancer a perfect *aplomb,* a beautiful line, and a natural or highly developed grace. Baronova, Toumanova and Riabouchinska have these qualifications. Paul Petroff, who danced the second Mazurka and the *pas de deux* with Toumanova, did not show the wonted elevation which is so important in this role.

Petrouchka gained much from the fact that it was shown on the Metropolitan stage. The first scene, which usually looks very crowded on any other stage, gained enough depth and width to stand out in relief and to make all the incidental dances (Coachmen, Grooms, Nursemads, Gypsies, Street Dancers, etc.) and action comprehensive and enjoyable. Danilova was an adroit dancer, Massine created a tragic Petrouchka, and Lichine showed an excellent sense of humor (in the third scene); all this in addition to their fine dancing throughout the ballet.

Prince Igor does not belong among my favorite ballets. I am afraid that it has been overrated as a choreographic composition. Congenitally it may have been a germane creation, but time and repetition have worn off whatever novelty it possessed, and now it does not stand out as a major work; neither among Fokine's ballets, nor in the repertoire of the Ballet Russe. The groupings and some movements of the solo dances (the Polovetsian Girl and Woman) are redundant and lack variety. Toumanova and Grigorieva did their best as the Woman and Girl, respectively. The dances of the men are much more interesting, but also could do with a lttle diversity. Lichine, as the Warrior, has an admirable chance to show his force and elevation, and uses it.

The fifth bill contained only one new ballet, and that was *Good-Humored Ladies.* It is a Massine ballet after a comedy by Carlo C. Goldoni with music by Scarlatti, and scenery and costumes by Leon Bakst. This ballet belongs to the *Commedia Dell'Arte* style, and in this style I prefer *Scuola di Ballo.* Aside from the fact that the continuity is much too complicated, the choreography falls short of Massine's standard. As a comedy in dumb show, as a pantomime, it is delightful, and those dancers who can act have an excellent opportunty to do so. Among such dancers I should mention Marian Ladre (Luca), Lara Obidenna (Silvestra), Tamara Grigorieva (Constanza), Alexandra Danilova (Mariuccia), Paul Petroff (Leonardo), Alexis Kosloff (Battista), and, of course, Vania Psota (Niccolo). As a ballet *Good-Humored Ladies* leaves much to be desired. Almost all the dancing is incidental, and of that only the solos of Danilova and Kosloff are outstanding.

The sixth bill brought *Carnaval, Choreartium* and *The Midnight Sun.*

The *pas de deux* of Columbine (Danilova) and Harlequin (Lichine) is choreographically the most important number in *Carnaval,* this whimsical and pleasing ballet. Done as a *pas d'action,* rather than a traditional *pas de deux,* it confronts the dancers with the problem of doing mimetic dancing in a classic *adagio.* Fokine's choreography and Danilova's and Lichine's execution of it make it compatible. The *pas de deux* emerges as a stylized love dance; the action does not distract the attention of the spectator from the beautiful lines of the *arabesques* and *attitudes,* and the man appears not only as a *cavalier noble,* but as a living man who is in love with the girl. The dance of Papillon (Riabouchinska) and Pierrot (Hoyer) has the same quality in *allegro.* Massine shows his versatility as a dancer and actor in the role of Eusebius. Ladre was funny as Pantalon. The *valse noble* was danced very gracefully.

The Midnight Sun is Massine's first choreographic effort, but in spite of this, it is a mature creation. The scenery and costumes by Michael Larionoff make a brilliant decor, and Rimsky-Korsakoff's music (from the opera *Sniegourochka*) lends the ballet an allurement such as only music by a great composer can. The group dances are spirited and forceful (especially the finale) and are not shy of humor. Danilova's Snow Maiden is authentically Russian, graceful and consummate. I had an occasion to see Baronova in this role at a subsequent performance, and her dance did not have the dramatic quality which was evident in Danilova's dance. Massine as the Midnight Sun displayed once more his excellent elevation in his *grands jetes* and *tours en l'air;* his *pirouettes* were smooth, even and forceful, and he can do them apparently any desired number of times, as long as the music lasts.

It is interesting to note in Massine's choreography a tendency towards *pas* and poses *en l'air,* particularly poses. This tendency manifests itself in most of his ballets, no matter what their subject might be. He likes, for example, to compose a group with a dancer raised on the shoulders of other dancers in an *attitude.* To me, this tendency signifies a certain triumph-complex in the make-up of Massine as a choreographer, and perhaps as a man. The impression is that here is a man who knows how to bring things to a climax, and who is certain that he can achieve the ultimate culmination of whatever his aim might be.

The Hundred Kisses presented on the seventh bill is a new ballet composed by Bronislava Nijinska to the music by Frederic d'Erlanger and the libretto by Boris Kochnó, based on Hans Anderson's fairy tale *The Swineherd.* The scenery and costumes are by Jean Hugo. Choreographically it is an interesting work, but the antiquated and insignificant story and the uninspiring music make Nijinska's efforts seem misdirected and fruitless, and the execution reluctant and spiritless. The variation of the Princess (Baronova) is composed in the best classic tradition, and as a concert number it would grace any dancer's repertoire. Baronova was above criticism in it. It is always a pleasure to see Baronova in a classic variation. Her mastery of technique makes the most difficult steps seem effortless and easy. This is particularly true of her *pirouettes* and *fouettes.*

Most dancers, even good ones, will seem to dance with deftness and dexterity until the moment they approach a *fouette.* At this moment, just prior to getting into the fourth position, they will assume a fixed and worried look, take a preparation that will seem a mile long and of an hour's duration, and only then begin to turn. Baronova is free of this shortcoming. Her fourth position is not exaggerated, and her preparation is hardly noticeable. The *enchainements* of the Prince's variation, as well as that of his *pas de deux* with the Princess, are original and cleverly composed, and taken singly they are excellent numbers, but they lose themselves in the ballet as a whole. The Prince's *pas d'action* is much too long. He is alone on the stage for several minutes, and neither the action nor the music justify it. Consequently, the *pas d'action* looks laborious and tiresome. Lichine does his best in a very weak role. Baronova's costume is the most effective work of Hugo.

And now I come to *Les Presages* and *Choreartium,* the discussion of which I delayed until this time for the reason that both ballets have so much in common that they should be taken as a single unit—symphonic ballets.

The advent of *Les Presages* and *Choreartium,* both created by Massine in 1933, marks the beginning of a new era in the modern ballet. We may as well steal a feather from the cap of the future historian of the ballet, and say that we are conscious of the fact that a new period in ballet is here, a period that is destined to be just as important as that of Petipa and Fokine.

It is true that there have been experiments along the lines of symphonic ballets. Fokine composed *Les Preludes* to Liszt's music for Pavlowa in 1913, and Cyril W. Beaumont speaks of Salvatore Vigano as having worked, and not unsuccessfully, in a similar direction. But the fact that these compositions were so few and far apart, and are by now, I am afraid, forgotten, leaves Massine in a virgin field, confronted with all the hardships of a pioneer. For a pioneer he is. One must have the courage and hardihood of a pioneer to approach the composition of dances to Brahms' *Fourth Symphony,* the most intricate of all symphonies of this great, but by no means easy to comprehend, composer. Absolute music at its best, but also at its most complex, the *Fourth Symphony* offers a latitude of visualization to a master choreographer. The task of composing dances to a symphony requires the finest choreographic talent and, in addition to that, musicianship of the highest calibre. Massine has both. He came out with flying colors in both productions—*Choreartium* and *Les Presages.*

It will take some time until we, Massine's contemporaries, will be able fully to appreciate symphonic ballets. We shall have to see more of them, get used to them, and, perhaps, establish a new convention. For everything in them is so new and fresh, that we cannot possibly take in everything these ballets offer us.

(*Continued on page* 31)

THE CALL BOARD

DANCERS' relief still hangs in the air. According to GRACE GOSSELIN, Director of Services of the New York WPA, a project for dancers was written and forwarded to Washington, but up to the present time approval of it has not been granted. This does not, however, mean that the project will be rejected, Miss Gosselin added. Word is expected soon.

The broad outlines of the project called for the formation of dance companies, composed of unemployed dancers, to be presented at gratis performances on the same basis as the WPA theatre groups to help unemployed actors, and stage personnel.

Pressure on the WPA for quick action is being exerted by the New Dance League, the Dancers' Union and allied groups.

Currently at the Hotel Roosevelt Grill is GEORGIE TAPPS, whose tap work should bring him greater rewards than it has hitherto. Dancers particularly can learn from this lad, whose dancing is as amazing as PAUL DRAPER'S.

Soon to tour are BETTY JEAN and DOROTHY CLAIRE KARSTADT, who are back in New York after six months on the road with the Palais Royale unit. Trained by LOUIS STOCKMAN of Indianapolis, these two girls are about to embark on another long tour. They will open for eight weeks at the Moulin Rouge, Tampa, and will then shift to Miami for the rest of the season.

One of the most interesting events of the season will occur in Indianapolis November 23-28, when CHARLES BRUCE MILLHOLLAND'S new play, *Faun*, will be produced by the Indianapolis Civic Theatre.

Faun is a play with a ballet background, and tells the story of a dancer. Millholland, himself formerly a dancer with the Chicago Opera ballet company, Bolm's *Ballet Intime*, and in Paris, will play the lead opposite C'MARI DE SCHIPPER, Indianapolis actress and dancer. Added interest derives from the fact that ANNA LUDMILA will stage the dance sequences.

Mr. Milholland is known on Broadway as the original author of *Twentieth Century*, stage success of two seasons ago and later made into a fine picture.

California

The Los Angeles Public Library has departed this year from their usual policy, and are making an experiment in free illustrated lectures on the dance.

Presented by the Music and Art Department and held the first Wednesday of the month, they stress the historical evolution of dance, from an ethnological viewpoint, rather than as a technical art form, and they are proving that dance not only is historically and artistically significant, but that the general public is sincerely interested, for crowds were turned away from the last lecture.

There are seven in the series, two of which have already been given. The first, on Primitives, was illustrated by Chief Corn Feather, who demonstrated three of the Hopi rituals.

The second, on the Oriental dance, was illustrated by OL FAA LOUIE, beautiful American-born Chinese girl, who is striving to preserve and increase general public interest and appreciation in the ancient Chinese dance. She was accompanied by EILEEN HAMILTON playing percussion instruments.

Unusual interest is being shown this year in Southern California in lectures on the dance. The Southwest Museum is having a series of free public lectures. The first one last Sunday (Nov. 3) illustrated eleven Indian ceremonials.

VERNA ARVEY, composer-pianist, is presenting a series of illustrated lectures on Dance and its Musical Relations.

And the New Dance League is offering a Symposium on the Modern Dance. Lectures and demonstrations, among them BENJAMIN ZEMACH and WARREN LEONARD.

Los Angeles dancers are very disappointed at the failure of the American Ballet to appear here. They are hoping, however, to find compensation in the appearance of the Hollywood Symphonic Ballet.

This company had its inspiration in the two ballets presented in Hollywood Bowl this summer under the joint choreographic artistry of MARCEL SILVER and ADA BROADBENT: The *Prometheus* and *Hollywood* ballets.

Their first performance will be at the Philharmonic Auditorium on Saturday, November 16, and the company will be headed by ADA BROADBENT, MILTON CHISHOLM and PAUL GODKIN.

Their repertoire consists of eight ballets, and undoubtedly the two ballets presented in the bowl will gain immeasurably by the more intimate surroundings of a theatre.

Chicago

The MURIEL KRETLOW dancers, known as "The Eight Muriels," are appearing nightly at the New Lookout House, Covington, Kentucky. In Chicago four of Mrs. Kretlow's girls are now working at the Medinah Club. Other acts getting new routines this month from Muriel Kretlow are the TAKA sisters, now at Harry's New York Bar; LOUISE LUCANO, at the Bismarck Hotel; GEORGIANA JORDAN at the Granada Cafe; and the CUTLER sisters at the Stevens Hotel.

BETTY JANE WRIGHT, seven-year-old pupil of CLARITA IMPERIO, is appearing at the Chicago Theatre in the *Carmen* presentation. She is one of the most remarkable juveniles we have seen perform; having the finesse and dramatic ability of an experienced dancer.

BRUCE R. BRUCE reports the following acts receiving routines and special material during the past month: the THREE FONZELLES; TWO EILEENS, sister team; LORRAINE SANTCHI and JOSEPHINE BUCKLEY, sister team at the Stevens Hotel; JUNE TAYLOR, LOIS ZEITZ, and JEAN GUEST, specialty dancers; and acrobatic specialties for EDNA DeWERTH, LYDA SUE, MARIAN PUTNAM and FRANCES WILLER.

Italy, by R. M. H.

ATTILIA RADICE has been engaged by the Royal Opera Theatre of Rome as prima ballerina for the coming season. ROMANOFF has been re-engaged as choreographer. The brilliant plans of MO. SERAFIN for the remodelling of the ballet school (plans which were entrusted to the capable producer, GUIDO CARRERAS), have been postponed indefinitely on account of the war. It is reported that this year the Roman Opera will present no new ballets, and the corps will be seen only in the necessary dances of the lyric operas.

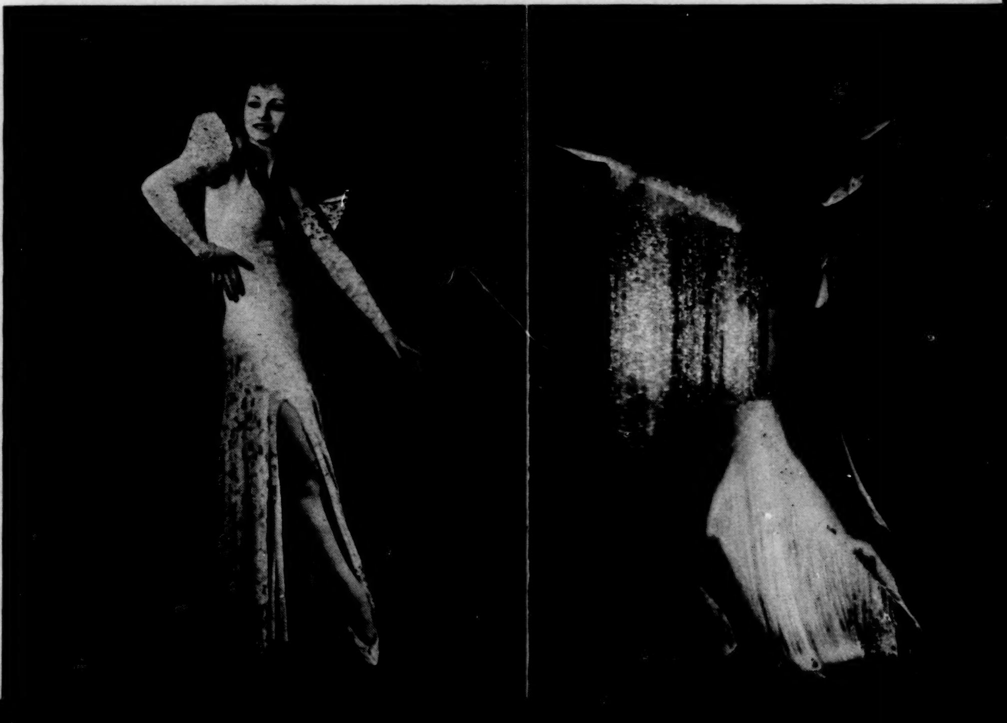
LIA FORNAROLI (who will be remembered as youngster soloist in the first PAVLOWA company which went to the States—the company in which CECCHETTI himself appeared in *The Magic Flute*) has been re-engaged as ballet mistress at the Scala. NIVES POLI is again prima ballerina.

LA MERI is making an intensive concert tour of Italy.

JIA RUSKAYA has married recently. Her school is closed, but whether temporarily or permanently I am unable to discover.

LAURA MOLLICA has been engaged as soloist and choreographer of the new operetta, *Baraonda*, which will shortly go into rehearsal, to open the end of December.

Left—VIVIEN FAY, *prima ballerina of the Great Waltz until it recently went on the road, and now exhibiting her sterling toe work in Manhattan's biggest musical hit, Jubilee. She gained her training with* ERNEST BELCHER. *Right*—GEORGIANA JORDAN, *currently seen at the Granada Cafe, Chicago, in her Indian Maid of the Mist creation, staged for her by* MURIEL KRETLOW—
Copyright photo by Nelidoff



TRUCKIN'

Bernie Sager's Tap Version of Harlem's New Rhythm

Music: *Truckin' on Down.* Play one chorus straight through; then repeat last 4 M; total, 36 M.

Definitions

Mr. Sager's terminology is standard except for the following terms defined here:

Dig Step: Step on ball of free ft. with toe turned in; one sound.

Slap: Two distinct sounds made by taking a front brush and quick step on same foot.

Back slap: Two distinct sounds made by taking a back brush and quick step on same foot.

Flap fwd.: Two distinct sounds made by taking a front brush and quick leap on same ft.

Flap back: Two distinct sounds made by taking back brush and a quick leap on same ft.

Pull back leap: Raise toe of free ft., brush back quickly and leap on other ft.; two sounds.

Pull back hop: Raise toe of free ft. and brush back quickly, ending on ball of same ft.; two sounds.

Slide: Push ft. along floor, changing direction and position. Weight may be on ft. that executes slide; one sound.

Draw: Drag free ft. from open position to closed position.

Balance: Feet in open position, transfer weight from one ft. to other.

Clamp: Ball of ft. off floor and heel on floor; then drop ball of ft. to floor; one sound.

Drag: Pull free ft. on floor while hopping on other ft.

Leap stamp: Transfer of weight from one ft. to other, springing off floor and leaping on flat of other ft., sometimes called *lunge.*

Five Positions in Tap Dancing

The five positions in tap are identical with the five positions of ballet, except that the feet are not turned out. As follows:

1st Position: Feet together and parallel.

2nd Position: Feet apart and parallel.

Front 3rd Position: R ft. directly in front of L, close together.

Back 3rd Position: L ft. directly in front of R, close together.

Front 4th Position: R ft. about a foot in front of L ft.

Back 4th Position: L ft. in back of L, somewhat apart.

Front 5th Position: R ft. in front and to L of L ft.

Back 5th Position: R ft. in back and to L of L ft.

1.

A.

Tilt body and keep head back to R side. Now with a lazy gait and bent knees, slide fwd. on R. ft. 1 (Frt. 4th)
Pivot on R heel and swing out with toe of R and swing back to place with R. 2
Slide fwd. with L. 3 (Frt. 4th)
Pivot on L heel and swing out with toe of L and swing back to place with L. 4
1 M.

The above is the Truckin' step.
Step fwd. on R and (Frt. 4th)
Step fwd. on L 5 (1st)
Step back on R (Bk. 4th)
Step back on L 7
Step fwd. on L and (Frt. 4th)
Step fwd. on R 8 (1st)
1 M.

B.

Repeat A, but with no weight on Ct. 8.

C.

Shuffle to side with L 1-and (2nd)
Step in back on L 2 (Bk. 5th)
Step on R and (Frt. 5th)
Step to side on L 3 (2nd)
Shuffle to side with R 4-and (2nd)
Step on R 5 (1st)
Step fwd. on L and (Frt. 4th)
Pause 6
¼-turn to R, slap fwd. on R and-7 (Frt. 4th)
Step in back L and (Bk. 3rd)
Stamp fwd. on R 8 (Frt. 4th)
2 M.

D.

With a lazy gait, slide fwd. on L 1 (Frt. 4th)
Scrape floor back with R, raising R heel off floor 2
Slide fwd. on R 3 (Frt. 4th)
Scrape floor back with L, raising L heel off floor 4
Slide fwd. on L 5 (Frt. 4th)
Scrape back with R 6
Slap fwd. on R and-7 (Frt. 4th)
Step in back on L and (Bk. 3rd)
Stamp on R 8 (Frt. 4th)
2 M.

The 2nd M. is the Waiter's walk step.
Total, 8 M.

2.

A. Prancing Step

Quarter-turn to L, with elbows bent and out. Step fwd. on L 1 (Frt. 4th)
Step fwd. on R 2 (Frt. 4th)
Step fwd. on L 3 (Frt. 4th)
Step fwd. on R 4 (Frt. 4th)
1 M.

Quarter-turn to R. Shuffle to side with L and-5 (2nd)
Step in back on L and (Bk. 5th)
Step on R 6 (Frt. 5th)
Slap to side on L and-7 (2nd)
Step on R and (1st)
Stamp to side on L 8 (2nd)
1 M.

B.

Quarter-turn to R; alternate all of A 2 M.

3.

A.

Slide back and step back on L 1 (Bk. 5th)
Slide and step to side on R 2 (2nd)
Slide back and step back on L 3 (Bk. 5th)
Slide and step to side on R and (2nd)
Slide and step to side on L 4 (2nd)
1 M.

Alternate above for next 4 cts., 1 M.

B.

Truckin' around, one full turn to R, L, R, L 1-and-2, 3-and-4, 5-and-6
Slap to side with R and-7 (2nd)
Step on L and (1st)
Stamp to side on R 8 (2nd)
2 M.

4.

A.

Quarter-turn to L (skate step).
Slide and buck fwd. on L and-1 (Frt. 4th)
Slide fwd. with R and
Buck on L 2
Slide and buck fwd. on R and-3 (Frt. 4th)
Slide fwd. with L and
Slide fwd. with buck on R 4
1 M.

Repeat above for next 4 cts., 1 M.

B.

Quarter-turn to R.
Leap stamp fwd. on L 1 (Frt. 4th)
Stamp to side with R and (2nd)
Brush back with R 2
Hop on L and
Shuffle to side with R 4-and
1 M.

Leap on R 5
Shuffle to side with L and-6 (2nd)
Step on L and
Stamp to side with R 7 (2nd)
Brush back with R and
Buck fwd. on L 8
1 M.

C.

Alternate all of A, 2 M.

D.

Alternate all of B, 2 M.

5. Step the Clown Around

A.

Leap in back on L and (Bk. 5th)
Step in front on R 1 (Frt. 5th)
Leap to side on L and (2nd)
Heel tap to side with R 2 (2nd)
Leap in back on R and (Bk. 5th)
Step in front on L 3 (Frt. 5th)
Leap fwd. on R and (Frt. 4th)
Step on L 4 (1st)
1 M.

Clown Step

Weight on heels, toes raised off floor, both pointing out 5
With toes still off floor, swing toes in and
Swing toes out a
Swing toes in, striking them together 6
Then drop on clamp both toes to floor and
Click heels together, R, L 7
Clamp heel of R and
Cramp heel of L 8
1 M.

B.

One truckin' step fwd. on R 1-and-2
Step fwd. on L 3 (Frt. 4th)
Step on R 4
1 [illegible]

One Clown Step for cts. 5, and-a-6, 7-and-8 1 M.

Exit

A.

Quarter-turn to R.
Leap stamp fwd. on R and (Frt. 4th)
Stamp scuff fwd. with L 1 (1st)
Buck fwd. on R 2
Step back on L 3 (Bk. 4th)
Step back on R and (1st)
Stamp fwd. on L 4 (Frt. 4th)
1 M.

Truckin' step fwd. on R 5-and-6 (Frt. 4th)
Truckin' step fwd. on L. 7-and-8 (Frt. 4th)
1 M.

B. Repeat A.

C.

Step in back on R 1 (Bk. 5th)
Step to side on L 2 (2nd)
Step in front on R 3 (Frt. 3rd)
Shuffle to side with L 4-and (2nd)
1 M.

Step in back on L 5 (Bk. 5th)
Step to side on R 6 (2nd)
Step in front on L 7 (Frt. 3rd)
Pause 8
1 M.

D.

Truckin' step fwd. on R 1-and-2 (Frt. 4th)
Truckin' step fwd. on L 3-and-4 (Frt. 4th)
1 M.

Step in front on R 5 (Frt. 5th)
Step back on L 6 (Bk. 4th)
Step back on R 7 (Bk. 3rd)
Step in front on L 8 (Frt. 5th)
1 M.

Repeat of last 4 M. of music begins here.

E.

Truckin' step fwd. on R 1-and-2 (Frt. 4th)
Truckin' step fwd. on L 3-and-4 (Frt. 4th)
1 M.

Waiter's walk step fwd. on R 5-6-7 (Frt. 4th)
Step fwd. on L 8
1 M.

F.

Truckin' step fwd. on R 1-and-2 (Frt. 4th)
Truckin' step fwd. on L 3-and-4 (Frt. 4th)
1 M.

Truckin' step fwd. on R 5-and-6 (Frt. 4th)
Truckin'step fwd. on L 7-and-8 (Frt. 4th)
1 M.

THE BALLROOM OBSERVER

EIGHT years ago there flashed across the horizon of terpsichore a dance which became, in the short space of three years, exceedingly popular with the type of dancer sometimes referred to as "sharpshooter." It was just about the time that the man who was to become the world's most famous flier took off from a Long Island flying field in that memorable hop across the Atlantic. His name was on everybody's tongue at that time; it was only natural that his name was linked to the intricate array of dance steps born in dance halls of New York City's black belt. And soon the *Lindy Hop* was made equal in favor with another dance which has stood the test of time and changes, that old favorite, the *Peabody*.

The dancing profession, on the whole, was literally caught asleep at the switch insofar as the *Lindy Hop* was concerned. As late as 1931 your observer canvassed dancing schools in New York City to find someone who could teach him this now four-year-old dance, only to find that the *Lindy Hop* was entirely beneath the dignity of most of our so-called progressive teachers. But whether or not the profession would stoop to such a monstrosity, the public clamored for it, and learned it—*and danced it!* And is still dancing it!

Not many weeks ago news trickled down from Harlem of another new dance. This time it was *Truckin'*, and this time it would seem that a good percentage of the profession have profited by past experiences. They have set out to see what *Truckin'* is all about. It has already been presented by the two New York City teachers' clubs. And believe it or not, by actual count this department has received no less than one hundred and fifty requests by its readers that *Truckin'* be given space in an early issue, which is being done, in both the stage and ballroom versions.

I would not care to make a prediction at this writing that *Truckin'* will cause any great upheaval in the general scheme of things, or turn out to be another *Lindy Hop* insofar as public favor is concerned. But I will make the unqualified statement that the profession, especially the younger element, has at last realized that the dances mostly favored by the dancing public do not originate within the confines of a dancing school, nor among a group of dancing teachers, who are, as a rule, conservative to a fault. The *Charleston, Peabody, Lindy Hop* and *Westchester* are grounds enough for this statement.

Few actual faults have been found with the report of THE AMERICAN DANCER INSTITUTE COMMITTEE on ballroom dancing terms and phraseology. On the whole, ballroom teachers seem to agree upon the entire article published in the October issue of THE AMERICAN DANCER.

Criticism is leveled, however, in the very first paragraph which deals with the "position" that should be assumed by partners to "look well while dancing." A letter from Isral Kremer, of the Park Roe Town Club School of Dance, Toledo, Ohio, points out that if "the man stands close to and slightly to his partner's right, with each looking over the other's right shoulder," a large portion of the room is hidden from the couple while dancing. He also points out that a better position would be for the partners to face each other, "looking into each others' eyes, as this has a double benefit by enhancing the lady's appearance and giving her a pleasant curve from the back of her head to the heel of her foot and gives her the appearance of being alive, thereby giving the gentleman more opportunity to appreciate the charm of his companion."

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

News has been trickling in from all parts of the country concerning the activities of ballroom teachers. From Kansas City Harry Wolfe writes: "I am teaching the *Piccolino, Metropolitan, Manhattan, Collegiate Swagger* and others with much success. . . . Looks like a big season for me. . . ." . . . Helon Powell Poole writes that down South, North Carolina in particular, the *Carolina Shag* still holds sway. Advices from other parts of the South bear out this statement. . . . Starke Patteson takes the air over Station WTCN at Minneapolis and reports that the demand is about equally divided for conservative and trick ballroom dances. . . . Wonder how the *Three-Way* is making out on the West Coast? Come on, you fellows, don't keep a good thing like that all to yourselves! Divvy up and let's have it for *The Ballroom Observer*. . . . No information as yet concerning the *Veolanda*, although two sources have been urged to advise this department, and to send along the notes for publication. . . . Edward Fish started a ballroom contest in Omaha on October 31. Will use the Olympic Point System.

Flash! . . . *Begin the Beguine*, song hit in New York's current musical smash, *Jubilee*, is burning the air waves like nothing has for a long time. You will probably remember the Beguine rhythm was brought to this country in ballroom form five years ago by Dorothy Cropper. This new song will no doubt turn the trick of national popularity. Time is too short to prepare something for this issue, but if it is worth while, *Beguine* will be described here next month.

Truckin'

Ballroom version conceived by Bernie Sager and arranged by Robert Hefftner.

1—Lindy

Step back on L ft.	1
Change wgt. to R ft.	and
Step fwd. on L ft.	2
Step R ft. behind L ft.	3
Change wgt. to L ft., turn to R	and
Step fwd. on R ft.	4
	1 M
Repeat	1 M
	2 M

2—Charleston

In open position, facing LOD

Step fwd. on L ft.	1
Kick R ft. fwd.	2
Step bkwd. on R ft.	3
Kick L ft. bkwd.	4
	1 M
Repeat	1 M
	2 M

3—Pigeon Walk

With toes pointing in

Step fwd. on L ft.	and
Step fwd. on R ft.	1
Step fwd. on L ft.	and
Step fwd. on R ft.	2
Step fwd. on L ft.	and
Step fwd. on R ft.	3
Step fwd. on L ft.	4
Step fwd. on R ft.	5
Kick L ft. fwd.	6
Step L ft. to R of R ft.	7
Kick R ft. bkwd.	8
	2 M

4—Truckin'

With a lazy gait, knees bent and body turned slightly to R side

Slide R ft. fwd.	1
Turn toe outward	and
Draw R ft. back to place	2
Slide L ft. fwd.	3
Turn toe outward	and
Draw L ft. back to place	4
	1 M
Repeat three times	3 M
	4 M

(*Continued on page* 28)

Left—ALETA LYONS *and* ROBERT HEFFTNER, *ballroom creators and teachers of Westleigh, Staten Island. Right*—HELON POWELL POOLE *of Charlotte, N. C., snapped in the middle of a ballroom variation, with* LEO T. KEHL *of Madison, Wis., at a recent convention*

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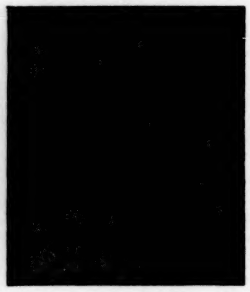

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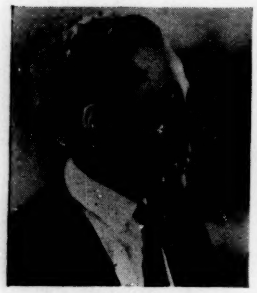

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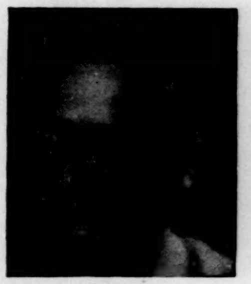

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STUDENT AND STUDIO

New York

OSCAR DURYEA taught November 17 at the meeting in Schenectady of the Northwestern New York State Council.

NORMA ALLEWELT, Syracuse, gave two lectures on the ballet in her studio October 20. The first was restricted to pupils and their friends, while the second was open to the public.

RAY J. LESLIE has given up his New York and New Jersey schools to enter film work. He will act and dance in *Song and Dance,* a forthcoming Fox-Twentieth Century production. Following the picture engagement, he will fill some professional engagements.

VERONINE VESTOFF is continuing his Sunday teachers' courses in New York.

On November 6 CHALIF dancers appeared for Teachers' College, Columbia University.

SOT and TED School, headquarters in Endicott, have opened a full-time branch studio in Binghamton, to care for classes formerly held only two days a week.

DOROTHY NORMAN CROPPER, prior to her recent marriage associated with the CHALIF School, and now living in London, is contemplating opening a London studio in association with FRED LE QUORNE, New York dance team routine creator.

Top left—MARTHA ROSE, *head of her own Pittsburgh studio, caught in an adagio pose with* BABE BYERS. *Right*—BETSY NEHF, *fourteen-year-old daughter of* ART NEHF, *former baseball star, and a pupil of* PAULA REVARE, *Phoenix, Ariz. Below left*—HELEN LEES ORUM, *a graduate of* SERGEI POPELOFF, *has opened her own studio in Shaker Heights, Cleveland. Right*—HELENE MAREAU, *professional dancer who is now directing her studio in Santa Fe, N. M.*

The New York Society held its regular November meeting on Sunday, the tenth, presenting the following material program: ALBERT S. BUTLER of New York City, ANNA CROSS CUNNINGHAM of White Plains, and LILLIAN C. HANNAN of New York City, ballroom; ELSA HEILICH, children's polka; HELEN EHLER of Kew Gardens, tap; PEGGY V. TAYLOR (guest teacher, and group, in Oriental work.

The Society voted to hold its annual elections henceforth in May instead of at the first Fall meeting, as heretofore.

Every meeting from now on will be devoted in part to a discussion of improving and making uniform the ballroom terminology in use by teachers in the metropolitan area.

Thirty-five teachers from Maine, New Hampshire, Vermont, Rhode Island, Connecticut and Massachusetts attended the one-day normal course given by SONIA SEROVA and JACK DAYTON in the RICHARDS Studio, Boston, October 27. Similar courses are planned for other cities.

Mme. Serova has been signed for the D. M. of A. faculty at the 1936 Normal School and Convention in New York City.

She also reports that a new act featuring Serova dancers will open in Miami January 1, for twelve weeks, after which it will play four weeks in BOUCHE'S Villa Venice, Chicago.

IRINA VESTOVA, pupil and daughter of Mme. Serova, has been engaged by the Music League of America to appear at three scheduled lectures and film showings in New York City.

Mme. Serova is again on the faculty of the Savage School of Physical Education, for the ninth consecutive season.

LASAR GALPERN, director of the Chamber Art Studio, announces a course for dancers and teachers to be taught by YVONNE GEORGI. Georgi, who was ballet mistress at Hanover and produced a number of ballets with Kreutzberg throughout Germany, is well known here as the partner of his first American tour. Her December concert in New York is her first appearance here in several years.

JACK MANNING opened his third annual tap teaching tour in New York City October 27, introducing new tap and novelty material. He taught in Buffalo on the 17th, and is already embarked on an itinerary that will carry him practically across the country and back.

BORIS NOVIKOFF, in charge of the newly opened Novikoff studio in New York, has begun preparation of a radio-television ballet, *Americana,* to be presented in New York, Boston and other cities in May.

Congratulations to FRANCES BORC, of the BERNIE SAGER teaching staff, who married her boss November 2. She will continue teaching in the Great Neck and Flushing studios.

DAISY BLAU is directing and producing an original pageant, entitled *Romance,* with a cast of two hundred, at the Community Center.

Los Angeles

ERNEST BELCHER finds that his classes are so popular that it is necessary to form new classes, and the students are gaining by this. Classes are being arranged to separate the different ages; the smaller number make more personal supervision possible.

EARLE WALLACE and L. R. LAUTTERSTEIN are combining their efforts and

Top left—GENE KELLY, *dancer and teacher of Pittsburgh. Center*—AILEEN KELLEY *and* CLEMENT BROWNE, *Akron, Ohio, in a ballroom variation. Right*—JUNE LEE WOODCOCK *is this season teaching both in Morris Plains and Madison, N. J. Below left*—ROSEMARY CROSS *is a featured member of the* BURKHIMER *Personality Girls, Charlotte, N. C. Center—an adagio quartet trained by* GRACE BOWMAN JENKINS—P. E. BARNHART, EVELYN MAXEY, LEONARD ALBERT and ELDON BISSEY. *Right*—MARJORIE BELCHER, *a professional soloist in* ERNEST BELCHER *ballets and now as assistant instructor in the Belcher studio.*

opening new studios known as the Hollywood Associated Studios.

The children from the MEGLIN Studios gave their fall recital November 1. Several of the children taking part have been cast in various motion pictures, among them FRANCES BOWLING, who appeared with Dolores Del Rio; and LOWELL DURHAM, who played the role of IRENE DUNNE'S son in *Magnificent Obsession.*

FRANK WHITE, noted dance instructor, has joined the new studios of MINTZ and DINUS, as director of all dances.

San Francisco

The Western Society of Dancing Masters, Inc., convened for a business session and exchange of instruction methods and technique at the MARKWELL Studio in Fresno on October 13. The group was entertained at the studio the night before with a grand party. The date for the semi-annual convention of this organization was set for December 29, to be held at the LUDWIG Studio in Oakland. Some of the teachers who have been selected for the Convention Faculty are: JACK E. KOFELDT, MABEL HASSE, GRACE MARKWELL, FRANCES CLINKINBEARD, LU MARTIN ALLEN, GEORGE SIEGLER, JEAN MORRIS LUDWIG, SHYLE PEDLAR, E. CAMILLE ALLEN, ALBERT H. LUDWIG, RUBY GANN, BETTY MORRIS, OLIVE DE LEON, and RAYNA ALLEN.

The Dance Council of Northern California announces four programs at the Community Playhouse.

The PETERS-WRIGHT Group performs November 17, and the groups of GRACE BURROUGHS and the Jewish Community Center on November 24.

December 8, a recital of dancers under the direction of VALERIE QUANDT, OLIVIA WILLIAMS and CAROL BEALS.

The series ends December 15 with the BERNICE VAN GELDER and the HENRIETTA GREENHOOD groups.

Students of ADOLF BOLM are appearing in the ballets with the San Francisco Civic Opera, which he is staging once again.

He brings his years of experience with

the Russian Ballet, and the choreography he created for the Chicago Opera; San Francisco audiences pay him and his art just tribute.

Ohio

FENTON BOTT, Dayton, reports that his school enrollment this season is nearly equal to the 1928-9 peak.

EMERSON LUDWICK reports a full enrollment of one hundred pupils in his two studios, Washington and Wilmington. On October 29 the summer pupils were presented in a revue in the G. A. R. Auditorium.

He adds: "I thoroughly enjoy each number of THE AMERICAN DANCER with its news of other schools, routines and ads. It should be in every studio."

Illinois

GRACE BOWMAN JENKINS, Decatur, taught acrobatics and adagio to special classes in Bloomington October 27 at the CARL WHITMER Studio, to pupils of the Whitmer and ADELAIDE BACH Studios.

Rhode Island

Just too late for the November issue, ALICE CONSTANCE FARRELL reported that she had reopened her studio in the Providence Plantation Club on October 5.

Oklahoma

EPPIE NORMA SNYDER, Tulsa, reports her largest season since she began in Tulsa, having formerly been with BILLY TRUEHART in Houston, Texas. Miss Snyder is another of the many teachers to have had her studio remodeled.

Kentucky

LOUIS SMITH, Vanceburg, writes about THE AMERICAN DANCER:

"Not only do I benefit through its completeness, but enjoy very much the different articles and subjects of interest. Especially the subject, *Teacher and Parent — Their Problems,* by LUCY BANKS MOWER in the October issue. Give us more of these common-sense articles. This will be posted on my billboard at the studio."

Colorado

Fall catalogue of the SCHELL Studios, Greeley, deserves commendation for its improved appearance, completeness, and well-presented reasons why children should be taught to dance.

A general view of school catalogues reveals that too few teachers give the proper attention to obtaining well-edited, well-presented booklets, programs, etc. They should go only to the best printers, and should seek the expert advice of promotion or advertising men for this purpose. A slightly larger outlay will repay itself in increased dividends.

Louisiana

The fall quarterly edition of *The Dance Whirl,* house promotion organ of the JOSIE CORBERA School, New Orleans, carries news that ELLIOTT VINCENT has already been re-engaged to teach acrobatics for the Chicago Association next summer; his fifth consecutive season.

The three branches of the Corbera School —Gentilly, Panola Street and Dumaine Street —are this season in charge of MAXINE CROWLEY, LOIS WINTER and RITA FREUDENSTEIN, a Corbera medalist and newcomer to the teaching staff.

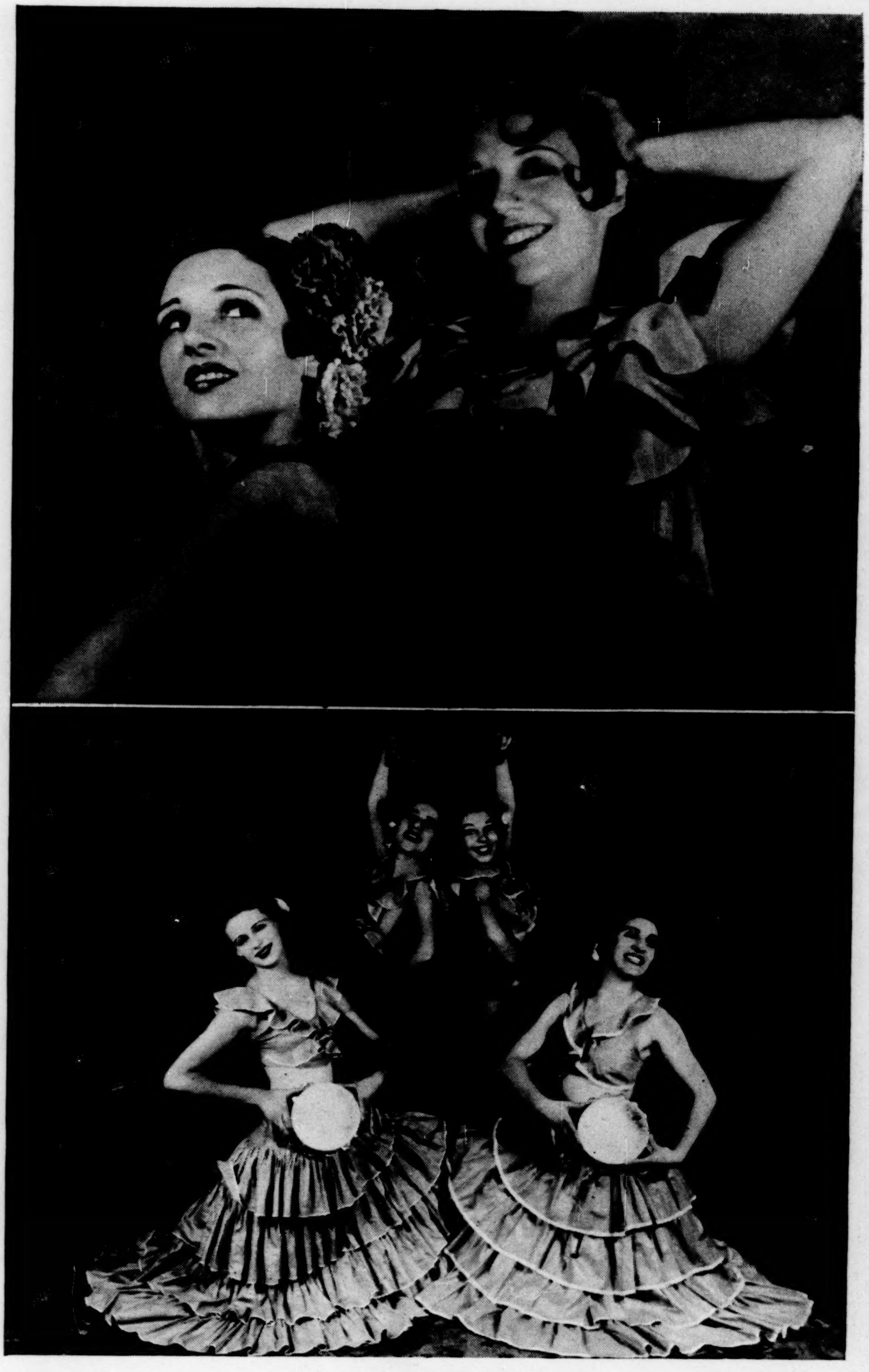
Miss Corbera and Mr. Vincent have scheduled their November revue for about the 22nd at Jerusalem Temple.

Connecticut

The Dancing Teachers' Club of Connecticut met October 20 in Hartford, with JOHN TYE as master-of-ceremonies, and PRESIDENT MRS. JESSIE W. DAY as sergeant-at-arms. Guest teachers were A. J. WEBER and DORIS WEBER of Brooklyn, N. Y.

WALTER U. SOBY, Secretary-Treasurer of the D. M. of A., spoke before the membership to urge affiliation of the Club with the national body. BILLY NEWSOME, tap teacher of the CHALIF faculty, taught in Hartford November 17.

WALTER U. SOBY, Hartford, reports a total season's enrollment of over six hundred, with more than one hundred of these just in beginner's tap, forcing him to hold three classes in this division instead of the one hitherto.



Top—ASYA KAZ *and* THALIA ZANOU, *Spanish dancers and New York teachers of the Iberian dance forms. Photo by Marcus Blechman. Below—La Lita Quartet*—ELENA, ELISE, LITA *and* LUISA, *trained by* TRINIDAD GONI *and seen professionally in Los Angeles*

Indiana

LOUIS STOCKMAN, Indianapolis, is operating this season with the largest faculty, with himself at the head, that he has ever presented: DOROTHY KIZER, EDNORA B. JOHNSON, MARY GORDON PERKINS, ballroom and stage; BOBBY RIVERS, tap; MYRA CELETE, ballroom and line; CHARLES GWYNN, exhibition; FRANCIS

(*Continued on page 26*)

D. M. OF A. BULLETIN

by WALTER U. SOBY

I believe affiliation of the local clubs with the Dancing Masters of America is the best thing that could have happened both to the clubs and to the D. M. of A. The reason I believe this is because our organization (the D. M. of A.) is reaching out over more territory and contacting more teachers; and since the purpose of the Dancing Masters of America is to establish uniformity in the teaching of dancing and elevate the art, no better method could be employed to accomplish this end than by enrolling a large membership. Since the Dancing Masters of America is the largest organization of dancing teachers in the world, and since its membership consists of some of the most outstanding teachers in the world, it is up to the Dancing Masters of America to be the leader by establishing certain high standards for its members to live up to. It then naturally follows that the larger the organization is the greater the benefit that will ensue both to the individual teacher and to the profession as a whole.

The benefits to be derived by the individual teacher, especially those scattered all over the country in the smaller communities who cannot afford to attend the national Convention are countless. First of all, they are in direct contact with all that is happening in the dance world; they feel that they are a part of it, and it gives them prestige in their own communities. They receive notes on all the Convention work, they receive The American Dancer which keeps them posted on current dance events, they receive the monthly bulletin from the D. M. of A. headquarters with free dance descriptions, they meet with the other local teachers frequently and know what is going on and exchange business ideas and establish a nice social contact.

By each local affiliated club having a delegate attend the annual Convention of the D. M. of A. as a director, it gives every member the assurance that they shall be recognized and given a voice in the affairs of the organization. This establishes confidence and creates an atmosphere of harmony that nothing else could. It was amazing this past summer to see how smoothly the business affairs of the Dancing Masters of America were handled by the group of delegate directors with the other officers of the organization, and how pleased all the other members seemed to be in the open meetings when our President and Secretary placed the motions before them for vote.

It is my sincere desire to see every local club affiliate with the Dancing Masters of America, not only for the reasons stated above, but for the reason that the time is coming when we may need national recognition by our federal government, and the stronger our organization is the greater will be the recognition given us.

We have not had a meeting of our local club, the South Texas Association of Dancing Teachers, since the Convention in Detroit, but we will have one on October 13, after which I will write you and let you know what our members think now of the affiliation plan.

Yours sincerely,
Leona Lucille Mellen,
Delegate Director, So. Texas Club, No. 3.

Although I returned to Boston only a few days ago, having remained in Detroit at the close of the Convention, I cannot resist the impulse to write to you and tell you how thoroughly I enjoyed my first D. M. A. Convention and how favorably I was impressed with the methods of procedure and the manner in which the meetings of the Board of Directors and the General Business meetings were conducted.

I do not mind telling you that I came prepared to combat "Diplomatic Subterfuge" and to protect if necessary the interest of our local club. Some of our members feared domination and dictation by the "Parent body" and I felt it my duty to ward off any such attempt.

You can readily imagine my surprise then, at the complete absence of petty grievances and any efforts to promote personal gain; and no attempts at any time to dictate to or to domineer. In fact I was overjoyed when all Delegate-Directors were not only given the opportunity to express their views, present their grievances and seek decisions on numerous local problems, but were actually each personally REQUESTED AND CALLED UPON to do so. Naturally this readily eliminated any fear of antagonism and immediately the atmosphere was permeated with the friendly spirit of helpfulness and cooperation. My one thought then was OH! if only those representatives of clubs which are now hesitating to affiliate could be in attendance at these meetings and witness the absence of hostility and the sincere attempts of all to work toward one common goal; that of Advancing the Art of Dancing and Improving the practice of its teaching, and to Elevate the standing of the Teacher of the Dance. There was absolutely no thought of personal gain and no fear of domination and if they only could be sure of this I know that these clubs would affiliate immediately.

The success of these meetings is due in no small measure to the capable manner in which you presided in the chair endeavoring in a dignified and charming way, keeping the element of fair play foremost in your mind, to keep the meetings methodical and businesslike so that the numerous problems might be disposed of rapidly though intelligently. I took from these meetings a feeling of brotherly love and sisterly affection and an abundance of enthusiasm and I assure you that my report to The Dancing Teachers Club of Boston, Affiliated Number Seven, will be most favorable and will stress the friendly spirit that prevailed at all times. It is my sincere wish that I may soon again have the pleasure of representing my club as Delegate-Director if only for the opportunity of attending meetings and discussing Dance World problems with such a friendly intelligent group.

I extend to you the hearty congratulations of the Boston Club upon your re-election to the office of President and hasten to assure you of the support of the Boston Club in all of your undertakings for the coming year. May the D. M. of A. grow and prosper under your guidance.

The Dancing Teachers Club of Boston requests the pleasure of a visit from you just as soon as it is possible for you to conveniently make the trip. We assure you that we will do all in our power to make your visit a happy and memorable one. Anticipating a visit real soon and with hearty good wishes from one of "Your Boys" I am.

Cordially yours.
William T. Murphy,
Delegate Director, Boston Club No. 7.

In the years to come 1934 and 1935 will loom forth in large figures in the history of the Dancing Masters of America. It was during this period that the plan of affiliation was inaugurated, and it marks a milestone in the archives of the association. At the conventions in the future when statements are being made, they will be headed by these two words, "before affiliation" or "after affiliation."

Too much praise cannot be given to the ones back of, and responsible for, this plan. It is sound, practical, and the greatest piece of constructive business in the history of the association.

I was fortunate to be at the meetings of two state organizations when the plan of affiliation came up for discussion, the Pittsburgh association and the Cleveland, Ohio, association. In Pittsburgh, when the President presented this matter of business before the members, the simplicity of the plan and the benefits derived from affiliation were so apparent to the teachers that it was given their wholehearted approval. At the convention this summer I had the opportunity to talk to quite a number of the Pittsburgh members and they are more than satisfied with the way affiliation is progressing in their organization and the benefits they have received since adopting it.

At the Cleveland, Ohio, meeting this fall, it was proposed to the members to become affiliated in January of 1936. In mingling with the members after their business meeting I could feel the pleasant effect this had made on their personalities. They also can see the benefits to their members and to the club in general, and are planning big things for the coming year.

At the September meeting of our local organization, the Dancing Masters of Michigan, we had the finest attendance for our first meeting of the season that we have had for quite a number of years. It is just one year ago that our club affiliated, and so far, not one dissenting voice has been raised against the affiliation plan. We have quite a number of new members who joined this past summer and attended the convention. Many of them have mentioned to me about the fine work they received and praise highly the news bulletin and dance description service which they are now receiving through the Secretary's office.

It has been proven conclusively that the affiliation plan is a success and I am looking forward to the future when the dancing teachers will be blended into one national organization.

It was my privilege to be elected Delegate Director to the D. M. of A. Convention this past summer and on behalf of the Dancing Masters of Michigan I want to extend my sincere appreciation to President Mrs. Montie Beach in her expert handling of the directors' meetings. It is no easy task to conduct a meeting of about twenty-five members, all trying to speak at the same time, but she emerged with flying colors and the heartfelt good wishes of all those present for the well-conducted board meetings. I am sure that this feeling of goodwill and decorum was felt by the grand body as a whole, as the general meetings of the association were the most harmonious of any convention that I have attended.

Jack Frost,
Dancing Masters of Michigan, Club No. 4.
Delegate Director, D. M. of A.

It is with a great deal of interest that I am noticing the effect of the affiliation plan on our local, the N. E. N. Y. State Council. From the first, a great deal more activity and enthusiasm was shown by all the members, causing large attendance at meetings. We used this as an opportunity to secure new members and also to weed out those who showed no interest or activity for a long time. Probably the greatest benefit as evinced by the members, besides the prestige, is the monthly bulletin, dance descriptions and The American Dancer. The plan has also made it possible for a few old D. M. of A. members to be reinstated, who were inactive for quite a long time. To me it spells untold benefits to

(*Continued on page 28*)

DANCE TEAMS

NEW YORK, though clearly the spot for good team salaries, is rapidly shaping up as no happy hunting ground for teams needing, and deserving, publicity as a build-up. Repeated experience of teams emphasizes that Chicago is the country's ace spot for team publicity in the newspapers, which are lavish with picture and column space.

VELOZ and YOLANDA own Chicago, rate almost daily pix and copy in every paper, and pack the Palmer House nightly. Though successful on their New York engagements, they have had no such rollicking response as they consistently win on the Michigan shores. Similar press support has materially aided the reputations of LYDIA and JORESCO, and is in the process of doing so for GEORGES and JALNA, ROSELEAN and SEVILLE, FLORENCE and ALVAREZ, HOLLAND and HART, the HARTMANS, and others, good teams in New York, but needing that extra splash as a basis for higher salary demands when they come back to town.

Chicago, thus, is currently a mass of teams: VELOZ and YOLANDA plan finally to leave the Palmer House to play a few weeks of vaudeville, with the reputed salary of five thousand a week going to them and supporting show, including SHEP FIELDS' band.

At Chez Paree are the HARTMANS, and the trio called "Exquisite Dancers," consisting of HARRIS, CLAIRE and SHANNON. BARON and BLAIR remain at the Stevens; FLORENCE and ALVAREZ, last at the N. Y. Biltmore, are at the Congress; CEDRIC and ARLINDA are at the Blackhawk; while JOHN JENNINGS and PATRICIA MURRAY are boning up on new routines with MURIEL KRETLOW.

Top left—BYRNES *and* SWANSON *are at present preparing a new group of character routines, their specialty. Right*—JANS *and* LYNTON *are to be seen in a new flash vaudeville act. Below left*—JOE *and* BETTY LEE *are featured in* BENNY DAVIS' *new show, Starlight Revue. Right*—ROSELEAN *and* SEVILLE *are staying indefinitely at the Hotel Morrison, Chicago*

FRED LE QUORNE, New Yorks' ace routine creator, reports:

DOROTHY STONE and CHARLES COLLINS, in the Ambassador Hotel, introduced a new routine of his November 7. . . . MARCY and LA BELLE went from the Ambassador, Washington, D. C., to Porto Rico. . . . MANNO and STRAFFORD are being held indefinitely at Murray's, Tuckahoe. . . . JOE and BETTY LEE are being featured in BENNY DAVIS' *Starlight Revue*, on tour. . . . RODRIGO and FRANCINE opened at the Arcadia, Philadelphia, November 15, after four weeks at the Nixon, Pittsburgh. . . . JOYCE COLES and her new partner, ZANETTE, are at the Walton Roof, Philadelphia. . . . ELAINE and BARRY followed DOREEN and DOUGLAS into the Wardman Park, Washington, D. C. . . . DEMRIS and KERMIT are at Martin's Paradise, Rochester. . . .

FOX and WALTER, still a team despite rumors they were not, growing out of their separate work in *Jubilee*, replaced BERNHARDT and GRAHAM in the Central Park Casino November 19. . . . TOWNSENDS are at the Montclair, N. Y. . . . RAMON and RENITA, replaced in the Rainbow Room by LYDIA and JORESCO, opened at the Shoreham, Washington, D. C., November 18. . . . ROSITA and FONTANA replaced NITZA VERNILLE and DONALDSON in the Versailles, though latter team, which had been doubling, continues at the Hollywood. . . . MEDRANO and DONNA shifted from the King Cole Room, Hotel St. Regis, to the Savoy Plaza, the HARTMANS coming from Chicago to replace them in the St. Regis. . . . MAURICE and CORDOBA are at the Larue. . . . HOLLAND and HART went from the Chez Paree to the Detroit Athletic Club. . . . MINOR and ROOT, with several thousand dollars' worth of society dates booked for December, dare not accept club or hotel contract without causing cancellation of important society bookings. . . .

HENRY W. HERRMAN office reports the following team movements:

DARIO and DIANE have had their third consecutive option taken up by the Hotel Weylin, bringing them at least into early December. . . . Same team has been picked to appear at the snooty Grosvenor House Ball December 12, in a floor show including ENDOR and FARRELL, ace songsters. . . . CAPERTON and COLUMBUS, booked into the St. Moritz by Herrman, had the distinction of possessing three suites of rooms while they tripled from the St. Moritz, the New Yorker, where they opened November 1, and *Sunday Nights at Nine* at the Barbizon-Plaza. They have been replaced by PRITCHARD and EATON at the New Yorker. . . . ESTELLE and LE ROY, signed with the French Casino, have been lucky enough to have the January opening shifted from Manhattan to Florida at the height of the season.

CRAWFORD *and* CASKEY, *at left, are at present touring in a new vaudeville act, but will be seen again in New York. Center—* FEDERICO *and* RANKIN *are scheduled to open soon in the Club Deauville, New York. Right—*MARCY *and* LA BELLE *sailed for an extended Porto Rican engagement as this issue went to press*

. . . JAMES and EVELYNE VERNON did two weeks at Le Mirage. . . . TOWNE and KNOTT, replaced in the New York Pennsylvania by AMES and REVERE, were held over at Philadelphia's Town Casino Club. . . . GIRARDO and NADINE continue at the Club Habana, Washington, D. C. . . . ROSELEAN and SEVILLE, scheduled for the Savoy, London, later in the season, are being held over indefinitely at the Morrison, Chicago. . . .

MANYA and DRIGO were at the Waldorf-Astoria. . . . ENTERS and BORGIA are at the Heigh-Ho, Washington, D. C. . . . GARRON and BENNETT, reported to have opened at the Great Northern already, will do so later this month. . . . New departure for a dance team is VELOZ and YOLANDA signing with the Chicago City Opera Company, a new outfit, to appear in *Carmen*. . . . BILLY and BEVERLY BEMIS, at the Edgewater Beach, Chicago, may be in San Francisco by the time this gets out. . . . CORTEZ and DIONE are at the Via Lago, Chicago.

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NEW YORK OPPOSES LICENSE

FOLLOWING meetings held this last month of a committee representing a complete cross-section of New York City dancing teachers, all groups have united in complete and unalterable opposition to the licensing of dancing schools and teachers. A report of this finding will be forwarded to C. M. Tremaine, Chairman of the New York Music Teachers' Defense Committee, for inclusion in his report to the City Administration, covering all the arts fields in the city.

Reasons behind the united opposition of teachers—both organization members and independents—may be summed up as follows:

1—The dance profession, which performs an educational function in the community, should not be licensed or taxed.

2—A license measure would place the art of the dance under restrictions similar to those imposed on public dance halls, pool rooms, etc.

3—A license measure will not cure the admitted evils now rampant in the dance profession: price-cutting, incompetent teachers, misleading advertising, etc.

4—There are already on the statute books of the City and State laws which, if enforced, would cure some of the above evils: application of the term "dancing school" to establishments which masquerade under this term, but which do not teach dancing.

5—Though it is perhaps admitted that the present City Administration is honest, and that a license law might be honestly administered, it is feared that future administrations, not so honest, might find dancing schools succulent victims for shakedowns and petty graft.

6—No art such as dancing should be placed in the control of a bureaucracy.

7—Though a low license fee might be imposed at the beginning, there is the danger that it might later be arbitrarily raised, to place an unfair burden on those schools which find financial going difficult.

8—The nature of the dance profession makes it impossible for licensing to benefit it.

9—Though it is known that licensing has apparently been a benefit to teachers in other cities—Los Angeles, for one—it is pointed out that the very great size of New York City makes enforcement very difficult, if not impossible.

The conclusion crystallizing from the discussions, more or less violent in character, which have been proceeding in the dance field since last Easter over licensing, is that the cure of evils in the dance field must come from within the profession, and cannot be imposed by outside agencies. There is a movement afoot to open discussion among the various dance organizations in the City to find a formula for cooperation leading toward cure of evils from within by whatever means may be possible.

C. A. D. M. BULLETIN

by William J. Ashton, Sec'y

The regular monthly meeting of the CADM was held November 3 at the Congress Hotel. One hundred and twenty-five members attended this all-day session.

Among the notables present were President Pearl Allen, Junior Past President Leo Kehl and Mrs. Kehl, Louis Stockman, Jac Broderick, Edna Christensen, Director of Work, and Mary Curl coming all the way from Columbus, Ohio.

An interesting announcement was the marriage of Bobby Rivers and Virginia Pointer of Danville the morning of November 3. Bobby Rivers is extremely popular, not only as a most capable tap teacher and dancer, but for his own lovable nature. He numbers among his friends every member of the organization. Last summer Jack Manning, during his stay in Chicago while teaching at the CADM Convention, was especially complimentary about Bobby Rivers' work. Jack Manning thinks Bobby is a great youngster, and now that there is a Mrs. Rivers we find Bobby working harder than he ever did in his life.

The morning program presented Walter Stephany in ballroom dances and Betty Jane Dockery in a minstrel strut. In the afternoon, J. Allen MacKenzie taught a tap number; Edna Lucile Baum, children's dances; Virginia O'Brien, well-known Chicago dancer and producer at Terrace Gardens, gave a musical comedy routine; and Pearl Allen finished with ballroom specialties.

AMERIAN BALLET TOUR CANCELLED

THE complete story of the sudden breakdown of the American Ballet Company tour in Scranton late in October may now be told, the smoke and uproar consequent on the cataclysm having settled. Two important facts have become clear, and they in themselves tell the story.

a—The fiasco was in no way the fault of E. M. M. Warburg, founder-organizer of the Ballet, and its financial guarantor.

b—The blame for the disaster must attach entirely to Musical Art Management (Alexander Merovitch, President), the booking bureau which was handling the tour.

The Company had reached Scranton late in October, to play its single performance in that city, and was due in Ithaca, New York, the next day. The financial burden of the tour, advance advertising, etc., suddenly proved too much for the underfinanced Musical Art Management, which had the obligation of operating the Company on tour. At the end of the week the payroll was not fully met, and reports of this reached Mr. Warburg in New York. He went at once to Scranton, called the Company together, and announced the cancellation of the tour. The difficulties and confusion produced by the financial collapse of the Merovitch organization could not be settled at once, and therefore the tour could not be continued.

The Company then returned to New York, where, within two weeks, Musical Art Management ceased operations, and has since had a receiver appointed for it. From friends of Mr. Warburg it was learned that the cancellation of the tour cost him in excess of ten thousand dollars. It was also emphasized by those close to him that he had entered into all arrangements in good faith, and was as much the victim of circumstances as anyone.

The Company is now in rehearsal in New York, preparing for its scheduled season as the dance corps of the Metropolitan Opera Company, beginning in December. After the opera season, a short tour will be arranged, though a final decision as to which manager will handle it has not yet been made.

Friends of the dance deeply regret the disaster which overtook this two-year-old organization on its first tentative step outside the boundaries of New York. Hailed as the cornerstone of a new development in American dance companies, the American Ballet was eagerly anticipated in the communities in which bookings had been made. The full effects of the cancellation on local booking managers handling dance attractions have not yet become known, but there can be no question that their faith in other dance attractions will be somewhat shaken. S. Hurok, impresario of the Monte Carlo Ballet, engaged in its third consecutive transcountry tour, received telegrams from local managers asking if it were true that the Monte Carlo Ballet had cancelled its tour. It is surprising that booking managers should fall into the error of confusing the two separate and distinct companies.

The chief consolation in an otherwise deplorable situation is that the cause of the cancellation was not connected with the dance itself, but may be ascribed entirely to financial misjudgment on the part of an underfinanced managerial organization.

D. T. B. A. BULLETIN

by Robina Swanson, Sec.-Treas.

THE D. T. B. A., Inc. met for its November session, Sunday, November 3, in the Chalif Studios, New York City.

The new Harlem sensation, ***Truckin',*** was presented in both its stage and ballroom versions by Lois Pond and Robert Hefftner, respectively. Marion Howell presented an original musical comedy number, assisted by the pupils of her school. Bud Cantor officiated at the piano.

As a reward for his outstanding service and faithfulness to the D. T. B. A., Louis Chalif was unanimously elected to life honorary membership. Mr. Chalif had served on the Board of Directors since the inception of the Association in 1932, and has been instrumental in its growth from approximately a dozen members a year ago to its now being fourth in size of all clubs in America.

During the past month an exhaustive investigation of the free lessons given with relief money was made by Donald Grant, who reported that he had been given to understand by the authorities that absolutely no money was available for future work of this kind. Many New York City teachers have for a long time felt that relief authorities were, in a sense, in direct competition with established schools.

Due to the increased membership the Association has been forced to give up meeting in the Chalif Studios, and take larger quarters. One hundred and forty-seven members and guests were on hand at the last meeting. Starting with the next meeting, December 1, only members will be permitted to view, or take, the work presented each month, except at special guest meetings, which will be announced.

An all day material session will be held on Sunday, December 29, to take the place of the regular January meeting. At that time a faculty of not less than six teachers will be presented, with Jack Manning and Karl Peters heading the list. Non-members will be permitted to take the work upon payment of a nominal fee.

President Parson is in receipt of the following letter from the Pittsburgh Society for the Improvement of Dancing, apropos of the activity of the Association (see last month's *Bulletin*) in protesting the Pennsylvania amusement tax on dancing:

My Dear Mr. Parson:

At our meeting held yesterday I was instructed to write you and thank you; also to congratulate you on the very splendid way you handled the tax on dancing schools. We wish you to know we feel indebted to you and extend our highest appreciation for the great good you have done.

Very truly yours,

CAMILLE G. CAREY,
Sec- Treas.,
Pittsburgh Society for the Improvement of Dancing.

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STUDENT AND STUDIO

(*Continued from page* 20)

EWING, NADINE KIZER, FOREST KNUCKLES, ballroom; L. KENNETH STOCKMAN, demonstrator.

North Carolina

MARIA CUNHA E COSTA, dance teacher of Sao Luiz, Brazil, is a guest teacher this season for HELON POWELL POOLE, Charlotte.

BESSIE V. BURKHIMER, Charlotte, reports that her studio has been redone, and that additional space will be added soon to care for overflow classes.

GERALD CUMMINS is again a member of the faculty assisting Miss Burkhimer; while GAIL CUMMINS and ANITA JEAN MITCHELL have been added as assistants.

It is also announced that the student making the best progress will be awarded the FLORENCE NEVILLE BURKHIMER Memorial Cup.

Texas

ARON TOMAROFF, Dallas, will teach for the Texas Association in Fort Worth December 27.

VIRGINIA SELF, Dallas, who opened the season with remodeled and redecorated studios, reports an excellent enrollment which has already passed the figure at the close of last season. She concludes: ". . . it looks like a big year for the dancing profession," though many new studios have opened up in Dallas and Oak View.

She also reports on November 10 a meeting of all Dallas teachers, at the invitation of the Dallas Association, to seek a plan for increased membership and activity. This issue went to press before news of the result reached the office.

It is to be hoped that the attempt will succeed, for Texas, one of the most active and prosperous dance states, still lags behind other less active states in degree of teacher organization and cooperation.

HELEN and GLADYS KINGSBURY, Dallas, write: "This is going to be our biggest year," a statement they make on the basis of an opening day enrollment of over one hundred, not including the ballroom classes. An encouraging sign of sound growth is that some of the classes re-enrolled 100 per cent, and others close to it.

The Kingsburys were a moving force in the current attempt to organize Texas teachers.

New Hampshire

Now that her season is under way, ABBIE TILSLEY, Nashua, reports double the enrollment over last season: a jump! She spent the summer studying in Hollywood with FANCHON and MARCO, ELISA CANSINO of the BELCHER School, and BENJAMIN ZEMACH. She had taken with her four pupils of whom LOUISE GOODALE studied with THEODORE KOSLOFF, and NATALIE FOSSA with MEGLIN and FANCHON AND MARCO.

Miss Tilsley has added a drama department to her school, in charge of a MR. BUCK, formerly of the CORNISH School, Seattle, Washington.

Pennsylvania

MARTHA ROSE Studios, Pittsburgh, reports an increased volume of business in the three branch studios. A successful Hallowe'en party was the most recent function.

JACK STEIFFER, Johnstown, reports a 35% increase of business in his schools over last season, and has reopened three branch studios in Spangler, Beaverdale and Bedford. This month he staged the Bedford High School *Brevities*, including two line-ups from the Bedford studio and some acts from Johnstown studio.

The program included the following:

I'm a Little Big Shot Now (five to six-year-olds): MAE WERTZ, MARY ANN CONLON, BETTY GRACE MORRIS, PATTY HARDMAN, BETTY ANN COHN, JANE GIRVEN, BETTY ZEIGLER.

Hello, Folks (nine to fourteen years): MARY SUE KNISELY, MARY LU LANGHAM, BETTY LEE HARDMAN, BETTY JANE BROWN, JUNE DRENNING, BETTY LOUISE MANSPEAKER, LOIS HAFER, VIDA and DOROTHY DEIST.

Solos: SHIRLEY ANN KAUFMAN, MARY JOYCE CURRY, MARY LOUISE MILLER; and a trio by MILLER, CURRY and KAUFMAN.

A novelty finale, *Parade of the Forty-Eight States,* closed the show.

In a show staged for the Cambria County Children's Home, the following appeared: BARBARA WALLACE, JEAN LARIMER, DORIS ADAMS, ELVIRA CAVELLO, MARTHA RAY.

FLORENCE ACKLEY LEY, Harrisburg, reports the largest registration in the past four years.

KATHRYN MacGARVEY has rejoined the teaching staff of the Cortissoz School, Philadelphia, in charge of the newly enlarged stage department, after spending the last year teaching in California. This is the twenty-fifth anniversary of the school, and Miss MacGarvey's tenth season on the staff.

New Jersey

LILLIAN DANIELS, Newark, will present her pupils in *Rainbow Land,* an Xmas revue, December 30, for the benefit of the Springtime Chapter Order of the Eastern Star.

B. J. SHAW, director of the Shaw Studios of Dancing and Allied Arts, Hackensack, opened new quarters and new classes early this month.

Chicago, by Marion Schillo

Besides his regular studio schedule, FRAN SCANLAN has been busy creating and writing new routines to be taught at the Michigan DMA November 24, a *Truckin'* routine for the CADM meeting of December 1, and six new routines and novelty numbers for his own Christmas teachers' course. Mr. Scanlan never presents the same routines twice, unless especially requested.

BRUCE R. BRUCE announces that because of the large number of teachers who have enrolled in his courses, hereafter diplomas will be issued to those completing the course and passing a normal school examination.

Regular Sunday normal school classes in every department of the dance, to be held the second and fourth Sundays of each month, will soon be inaugurated. Mr. Bruce is also working on a comprehensive illustrated correspondence course in acrobatics, together with new acrobatic routines featuring tap, ballet and modern dance routines.

BERENICE HOLMES recently opened a branch of her Chicago studio at Sauganash, a suburb. November 4 she held a recital of her pupils there, followed by a reception, prior to the formal opening of the school.

Miss Holmes has been invited to teach for normal schools in Springfield, Ill., Detroit and New Orleans. She is already working on

(*Continued on page* 28)

On page 131 . . . Nijinsky's shoes were now made by Georges of London — Nijinsky, by Romola Nijinsky. Published by Simon & Schuster, New York City.

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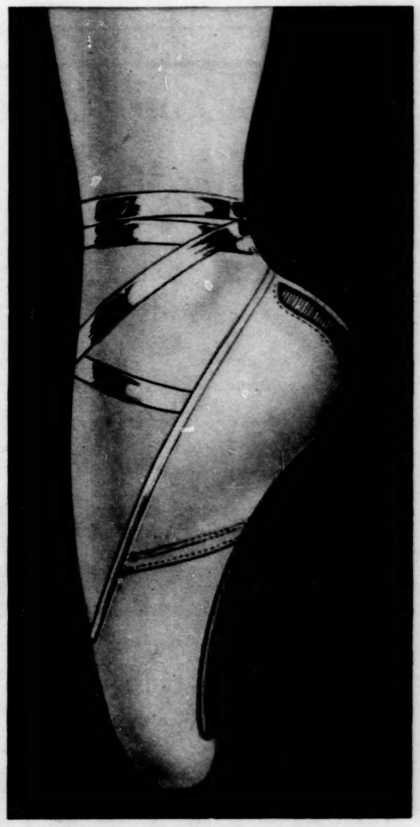

Beethoven's piano, shown to visitors, awakes an almost universal desire to strike the keys. Nijinsky's dancing shoes, did they exist, would arouse a similar wish to examine and try.

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STUDENT AND STUDIO

(*Continued from page 26*)

her spring program of dances to be given at the Goodman Theatre in March.

MIRIAM C. PHILLIPS, secretary of the Twin City Dancing Teachers' Guild, writes this department:

"Having read all the activities of the other guilds, leagues, clubs, etc., in the last issue of THE AMERICAN DANCER, I think as secretary to the Twin City Dancing Teacher's Guild I should tell you of our activities. We are rather proud of them.

"First of all, our president, Starke Patteson, was asked to broadcast ballroom dancing every Saturday morning over WTCN. I haven't heard as yet the success of the broadcast, but we hope it will increase the interest in dancing generally.

"Then our Guild, in conjunction with the Drama Festival, is bringing Ted Shawn and his male dancers here for a Sunday afternoon concert November 24. We hope for big results from this and are working very hard for it. Immediately after that we are to have a membership drive to increase the number of teachers belonging to our Guild.

"Everyone reports increased enrollments in their classes, and so we hope the depression is over for the dancing business."

THE BALLROOM OBSERVER

(*Continued from page 15*)

5—*Off the Log*

Facing partner	
Kick R ft. to R side, clap hands R side	1
Step R ft. behind L ft.	2
Step L ft. to L side	3
Cross R ft. over front of L ft.	4
Kick L ft. to L side, clap hands L side	5
Step L ft. behind R ft.	6
Step R ft. to R side	7
Hop on R ft.	8
	2 M

6—*Waiters' Walk*

Open position, facing LOD	
Slide L ft. fwd.	1
Scrape R ft. bkwd.	2
Slide R ft. fwd.	3
Scrape L ft. bkwd.	4
	1 M
Repeat	1 M
	2 M
Repeat *Lindy* twice	2 M
	4 M
Total, 16 M	

D. M. of A. BULLETIN

(*Continued from page 21*)

both the national and the local clubs now and in the future.

As a delegate director in attendance at the Detroit Convention, I enjoyed every minute of all the meetings, although it meant losing a lot of the demonstration work. I also can truthfully say that the delegate directors had more to say and were given more attention at these meetings than the regular Board of Directors.

JOSEPH A. BUECHLER,
Delegate Director, Northeastern New York State Council Club No. 5.

It certainly was a pleasure to have been a delegate to the Dancing Masters of America Convention and represents our Society. The meetings were all interesting and handled in a real business way, and I feel the affiliation of our Society with the association is many steps taken toward a good that will help us all.

JACK BOWMAN,
President Pittsburgh Society for the Improvement of Dancing, Club. No. 10.

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THE THEATRICAL DEPARTMENT STORE

DANCE EVENTS REVIEWED

(*Continued from page* 11)

danced in two of their programs. The first was a story of Prometheus, and the legend of fire being brought to the earth. This ballet was very interesting and colorful, and personally I enjoyed it more than any of the Bowl programs, but I did feel that Ada Broadbent, who portrayed the part of Fire, and danced with grace and beauty, was too restrained by ballet technique, and did not have the abandon a Greek goddess should have.

The third of the Fanchon-Marco ballets was a modern dance story, with music by Grofe, and the locale Hollywood. In many ways it was best of them all, for here they were on familiar ground. They know Hollywood and modern theatrical spectacle.

The last of their ballets was *Sumurun,* featuring the beautiful Francesca Braggiotti with Stowitts. They followed as closely as possible the original production, and those who saw Gertrude Hoffman's wonderful performance were disappointed, for Miss Bragiotti's lovely golden hair dominated every scene, and no one, at the end, could tell which had been the slave and which the princess. The highlight of this ballet was a dance by Stowitts in which he demonstrated his knowledge of the Oriental dance, its pantomime and rhythms.

Of the other ballets, Serge Oukrainsky's ballet was disappointing. Disappointing, because he has given ballets in the Bowl that have been really fine, artistically and visually, while this one seemed trite as to story, and not as technically perfect as his last performance would lead one to expect.

The last pogram, a classic divertissement by the Pearl Wheeler Group, was in many ways the finest program of all. It was unpretentious, and yet gave the impression of great care and enthusiasm.

The ballet called *The Planets* was very well done, and Dorothea Bowen as soloist brought to her work not only good technical background, but an understanding of dramatic values that made the dance significant.

Visually and technically the summer season was good, but intellectually, and viewing the dance as a future modern interpretation of contemporary life, it was disappointing.

One wonders if the dancer's viewpoint is so small it cannot lift itself out of the studio; or do our dancers never learn the majestic sweep, and the magnitude of the lesson they can bring? And is the concert form as a mighty outpouring of emotion, showing with no finery or setting the fundamental, everpresent need for physical expression, being lost?

The great Hollywood Bowl offers a challenge to dancers. Great things can be accomplished there, but the dancers must be above the smallness of a dance studio. They must bring a message that will mean something to a large, mixed audience. It will be interesting to see how dancers on the West Coast rise to this challenge.

Dance Theatre Group.

The Dance Theatre of Los Angeles opened its fourth season auspiciously with a Nigerian Ballet, *Zungaroo,* or *City of Mystery.*

It has special significance at this time because of the great interest in everything pertaining to African natives. This ballet is under the direction and management of Prince Modupe, heir apparent to the Nigerian throne. He is a personable young man, educated at Oxford, and looks every inch a prince.

It is interesting to see how, to people we choose to call primitive, the dance is still their most important means of expression. Prince Modupe is the finest dancer in his group, and this is not due to the fact that there are not other fine dancers, but simply because the royalty among primitives are trained to excel in this art. As a prince he has to study, among other things, to be a medicine-man, and the most important thing to a medicine-man is his ability to dance and employ pantomime.

This ballet is a pantomimic drama, accompanied by a chorus who sing the songs and chants. It shows the activities in a village, and tells the story of how they guard the morals of their women, and the punishment meted out to those who disobey the tribal taboos.

To an American audience the most interesting thing about the performance is the use of tom-toms. They beat an almost steady tattoo throughout the ballet. Their rhythms are wonderful, and the ability of the men who play them is an artistic triumph. They slap the drum with their flat fingers a number of times, suddenly bring the heel of their hands down hard, and then slap the rim. It all looks quite easy and as though there was no prearranged idea behind it, but after this has finally made your skin creep with a weird, almost hysterical emotion, the drumming ceases, and the utter silence that fills the house makes one want to scream. These drummers throw themselves wholeheartedly into their work. They fairly dance as they play, and their playing urges on and sustains the dancers.

The Prince is an accomplished drummer, too, turning easily from his drumming to step out and dance. He does the most astonishing dance, chiefly on his knees. He throws himself about with such agility and grace, and makes turns and bends with such rapidity that it is almost impossible to say when he is dancing on his knees and when he is on his feet.

This ballet was of such interest and was so well done that Merle Armitage booked it for a week at the Philharmonic Auditorium, where it opened to a crowded and enthusiastic audience on November 4.

The second program of the Dance Theatre was held November 3, and presented Helen March in a program announced as Rhythm-Drama.

Her premise is that rhythm underlies all life, and that speech as well as action is rhythmic; and in her numbers she tries to point out this rhythm.

In some of her numbers she succeeds very well, especially in a Bulgarian Folk tale, entitled *Time for Dancing;* a number based upon the art of modern Mexico, presumably Diego Rivera's murals; a Della Robbia Madonna; and *Life Circle,* waiting and fulfillment. In these she really has used "Rhythm as a background of life, and carried it to a conclusion by words and gestures." The other numbers on her program are nothing more or less than monologues, but in trying to make them rhythmic she almost sings some of them which makes them tedious. She could, with good effect, trim her program.

Her pantomime in the one silent number on her program was very good, and her dancing, what there was of it, was satisfying, although there is too great a similarity in all her movements, and as a dancer she uses too many words. Earliest primitives used this same form of art, only they danced, merely interspersing a word here and there to heighten effect, or interpret an abstruse bit of pantomime.

Verna Arvey played two of her own compositions and accompanied Miss March in the two numbers in which she used piano accompaniment.

News

PAUL LOVE, writer and lecturer on the modern dance, began a series at Mount Holyoke November 19 and at Skidmore November 20. He will appear at other Eastern colleges, assisted by LILLIAN SHAPERO, LETITIA IDE and JOSE LIMON.

The FRAZIER-JAMES Dance Group will give at least six events a week in the following states: Minnesota, January and February; Wisconsin; November; Kansas, December; New York, March; Texas, April and May. The group has been touring New York recently.

On November 2 the Asheville, N. C., Civic Ballet appeared in a benefit performance for the U. S. Veterans' Hospital. This dance group is now in its third season, and was organized by VIRGINIA EARLE, a product of SWOBODA, ST. DENIS and SHAWN in addition to her professional work.

Miss Earle writes:

"The Asheville Civic Ballet is, as its name implies, a civic and non-commercial organization. Although several of its members are teachers, it is not connected with any danc-

(*Continued on page* 30)

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DANCE EVENTS REVIEWED

(Continued form page 29)

ing school. It was founded for the purpose of upholding a high standard of the dance as an art. Membership is free, but an applicant must pass a rigid tryout and be voted in unanimously before she is admitted."

In addition to Miss Earle, the group consists of: MRS. W. J. WEAVER, JR., JESSIE McCALL, ALLEITA JACKSON, MARY SOLARI, PEARL LITTLEJOHN, BETTY CARPENTER, EVE WRAY, MARY LOU SWIFT and EDITH STEBBINS.

WESLEY LEROY ROBERTSON, now called Chief Ish-ti-opi, appeared with PRINCESS TSIANINA REDFEATHER in an original Indian (Pueblo) pageant composed of music, dance, pantomime, speaking and singing, for PRESIDENT ROOSEVELT at the San Diego Exposition. The pageant was written by ALICE ALRE and directed by PHIL WHITING. A special presentation of this was given in Los Angeles on November 16 at the Wilshire Ebell Theatre, sponsored by the Allied Arts Association.

DON VALENTO VINCI, said to be a South American dancer and actor, and his dancing partner, GWENDOLYN DOWNING, presented the original Argentine tango in the musical play, *Love Thief of Buenos Aires,* at the Wilshire Ebell Theatre in October.

ERNEST BELCHER presented a ballet in the Los Angeles Coliseum in conjunction with the Arabian Nights pageant, sponsored by the Shriners. His ballet was divided into three sequences, Slavic, Arabian, and Nautch. Leading dancers were MARGARET WESTBERG, ADA BROADBENT, CAROLINE LLOYD, and ADELIA MOULTON.

The LESTER HORTON ballet on November 19, Horton's first of the season, was scheduled to be a neat and droll satire on art patrons. The theatre chosen was the Figueroa Playhouse, rather than the Shrine or Philharmonic Auditoriums.

San Francisco plans to do *Le Coq d'Or* as a grand finale to its opera season, ending on December 2.

From Tampa, Fla., JOSEF CASTLE, ballet master of the Dancers' Guild, writes:

"I am enclosing an outline of the plans of the Dancers' Guild for the coming season. In spite of the fact that Florida is a great tourist state, we are still denied the opportunity of seeing any of the ballet companies or concert artists. The managers shun our theatres and concert halls like the proverbial leper.

"We are all agog over the fact that MARTHA GRAHAM is dancing at Rollins College in January. There will be a general exodus in the direction of Winter Park on January 17. It's an ideal hall for a single artist. I danced there myself last season and found a very understanding audience.

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BALLET

(*Continued from page 12*)

We shall have to enlarge our vocabulary to describe them, and we shall have to set up a new criterion to judge them.

Les Presages was the first of the two symphonic ballets created by Massine. The music is Tchaikowsky's *Fifth Symphony.* Massine gave this ballet a definite underlying theme—the struggle of man with his destiny. Nina Verchinina, as Action in the first part of the ballet, displayed a perfect understanding of the relation between her dancing and the music. There was a rhythmic and contrapuntal justification to everything she did. She was vigorous and dynamic. The fact that her dance was done on the pointes (the basis of the dance is *pas de bourree*) did not seem to take away from the forcefulness of it, but added to it an agility and swiftness. Roland Guerard showed a fine elevation in the *pas de trois* with Branitska and Morosova in Temptation. The *pas de deux* of Baronova and Lichine in Passion is much more than just a very beautiful *adagio.* Massine uses in it several *arabesques* to portray the girl's pleading with Fate. The plea fails, and the end of the last *arabesque,* Baronova's defeat and dismay, is a masterstroke.

In the third part Riabouchinska dances Frivolity. It is an *allegro,* vivacious and gay. The variation of the women offers a number of very interesting groupings.

The last part, although having a theme of its own, is *choreographically* a coda, with all principals on the stage. The most interesting part is the final grouping with Lichine on the shoulders of the men.

I do not want to create an impression that *Les Presages* is flawless. To begin with, the costumes by Andre Masson are far from perfect, particularly that of Fate. The role of Fate and his dancing are the least defined and therefore the weakest. The ballet as a whole is rather lengthy.

Choreartium is the more difficult of the two symphonic ballets. The first movement contains a forceful *pas de deux* by Toumanova and Lichine, a solo by Zorina and a number of group dances, which give a general feeling of happiness, spontaneity and verve. Lichine's perfect *attitude* on the shoulders of the men, surrounded by the women, is a beautiful culmination of this movement.

The second movement is in direct contrast to the first. Verchinina gives her best performance. She is perfectly attuned to Brahms' music, and her dancing brings it out in motion. The dancing of the second movement is much closer to what is termed modern dancing than that of any other ballet. Massine very obviously takes a leaf out of the modern dancers' book, but because he bases the dances on ballet technique, they acquire a new vitality, a brilliance of their own, and there seems to be no incongruity between modern movements and dancing on the *pointes.* There are a number of poses and *pas en dedans,* and they do not appear awkward or ungainly. The movement is rich in group patterns.

The *enchainement* of the third movement suggests folkdancing, and is light and graceful.

In the last movement Lichine, Petroff, Ismailoff, Ladre and Psota do a series of *tours en l'air* that achieve a strong effect. Lichine and Toumanova execute an *adagio* against an ever changing pattern of group dances. Against the new background Toumanova does a *grand fouette,* which to me appeared rather unexpected.

As I have said before, it is unfair to judge *Choreartium* by our accepted standards. It will appear, for instance, that the ballet is too long. But you can hardly shorten Brahms' *Fourth Symphony.* Or can you? It will seem that Toumanova's *fouette* is not justified by the music. But Massine has a right to read into Brahms' score anything his artistic sense may dictate. Absolute music will suggest to the choreographer anything he may desire it to suggest, and our reaction to his choreographic interpretation will depend on our individual and purely personal impressions. The question of whether a certain *pas* is or is not in the music can be answered only by the choreographer. We must take it as it is presented to us.

The scenery and costumes by Terechkovitch and Lourie are far superior to those of *Les Presages.*

The final performance of the season brought *Le Spectre de la Rose* and *Le Beau Danube.*

Lichine today is one of the finest artists who has ever danced the *Spectre.* And that is saying a great deal, for this ballet was created by Fokine expressly for Nijinsky, and it was thought for a very long time that Nijinsky alone could and should dance it. To judge by some of the performers who are doing it in New York, it may well have been so. I have witnessed a performance where the window, through which the *Spectre* disappears, was made without a sill so that the dancer would not have to do the famous *grand jete.* And even then the dancer did a rather clumsy job of leaping through the sill-less window straight out, instead of at a diagonal, and landing on the floor in full sight of the spectators.

Lichine may not possess the extraordinary elevation of Nijinsky. (As time passes on and the picture of the unfortunate artist's dancing grows fainter, his elevation becomes more and more fabulous and legendary.) But Lichine has a fine dramatic quality which Nijinsky lacked. The role of the *Spectre* does not consist of a single *grand jete* (and while we are on the subject, Lichine did do a magnificent leap), but of an intricate *enchainement* to which the *grand jete* is a crowning finish. The role requires acting, and Lichine does it very convincingly. Lichine belongs to the very few dancers who can wear the rather naive costume of the Spectre and still look like a man out of a girl's dream.

Baronova was up to Lichine in dancing and acting, and gave a charming portrayal of the girl. Their *pas de deux* was light and elegant and dreamlike.

Le Beau Danube closed the season with a big, happy smile. Massine in his two *pas de deux:* Mazurka with Riabouchinska and Valse with Danilova—was superb, and stopped the performance, as usual. Riabouchinska was gay and lithe, and Danilova gave a beautiful rendition of her dances and dramatic scenes. Ladre was funny as the athlete. Baronova, last but not least, did her *grand fouette* with the brilliance that is associated with this fine dancer.

P. S. Some young ladies who visited the office of The American Dancer the other day did not agree with the line in my article about the Ballet Russe performances which said that Lichine finished his Blue Bird variation in *Aurora's Wedding* with an *entrechat-huit.* They maintain that what Lichine did was an *entrechat-six.*

Out in the audience one has only one way of distinguishing between an *entrechat-six* and an *entrechat-huit.* If the *pas* is ended with the right foot back, it is an *entrechat-six.* If, however, it is ended with the right foot forward, it is an *entrechat-huit.* At the performance this reviewer witnessed Lichine finished the *entrechat* with his right foot forward.

The discrepancy lies, probably, in the fact that the ladies were present at a different performance when Lichine, not being in perfect form, did an *entrechat-six.* This happens, unfortunately, quite often.

I wish to take the occasion to thank the ladies for the attention they gave my article. It is very encouraging.

A. C.

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DANCE EVENT CALENDAR

As much information is given here as is available each month at the time of going to press, such as exact dates, theatres, etc.

DATE	ARTIST	CITY	THEATRE
Nov. 23	Argentina	Chicago	
Nov. 24	New Dance League	New York	
Nov. 24	Miriam Winslow & Co.	Chicago	Studebaker
Nov. 24	Berte Ochsner	New York	Guild
Nov. 24-Dec. 1	Monte Carlo Ballet	Chicago	Auditorium
Nov. 25	Clarita Martin	Richmond, Va.	
Nov. 25	Argentina	Jackson, Miss	
Nov. 26	Argentina	Montgomery, Ala.	
Nov. 29	Argentina	Macon, Ga.	
Nov. 30	Clarita Martin	New York	Hotel Waldorf-Astoria
Dec. 1	Yvonne Georgi	New York	Guild
Dec. 1	Angna Enters	New York	Masque
Dec. 2	Monte Carlo Ballet	Duluth	Orpheum
Dec. 2	Frazer-James Gr.	Hutchinson, Kan.	
Dec. 3	Argentina	Atlanta, Ga.	
Dec. 3-4	Monte Carlo Ballet	Winnipeg	Auditorium
Dec. 3	Frazer-James Gr.	Arkansas City, Kan.	
Dec. 3	Carola Goya	Brattleboro, Vt.	
Dec. 4	Frazer-James Gr.	Alva, Okla.	
Dec. 4	Dorathi Bock Pierre	Los Angeles	Pub. Lib.
Dec. 4	Argentina	Savannah, Ga.	
Dec. 4	Carola Goya	Montpelier, Vt.	
Dec. 5	Frazer-James Gr.	Oklahoma City	
Dec. 5-6	Monte Carlo Ballet	Minneapolis	Alvin
Dec. 6	Argentina	Washington, D. C.	
Dec. 6	Frazer-James Gr.	Warner, Okla.	
Dec. 7	Miriam Winslow & Group	New York	Wash. Irving H. S.
Dec. 7	Argentina	Richmond	
Dec. 7	Carola Goya	Charlotteville, Va.	
Dec. 8	Angna Enters	New York	Masque
Dec. 7-8	Monte Carlo Ballet	Milwaukee	Pabst
Dec. 8	Yvonne Georgi	New York	Guild
Dec. 9	Argentina	Andover, Mass.	
Dec. 9	Monte Carlo Ballet	Cedar Rapids, Wis.	Iowa
Dec. 9	Carola Goya	Milledgeville, S.C.	
Dec. 9	Frazer-James Gr.	Columbus, Kan.	
Dec. 10	Monte Carlo Ballet	Davenport, Ia.	Orpheum
Dec. 10	Frazer-James Gr.	Richmond, Mo.	
Dec. 10	Argentina	Boston	
Dec. 11	Frazer-James Gr.	Warrensburg, Mo.	
Dec. 11	Carola Gova	Augusta, Ga.	
Dec. 11	Monte Carlo Ballet	Champaign, Ill.	Virginia
Dec. 11	Martha Graham	Brooklyn	Academy of Music
Dec. 12	Monte Carlo Ballet	Springfield, O.	Clark Co. Memor.
Dec. 12	Frazer-James Gr.	Beatrice, Neb.	
Dec. 12	Argentina	Philadelphia	
Dec. 13	Argentina	Montclair, N. J.	
Dec. 13	Frazer-James Gr.	Chapman, Kan.	
Dec. 13-14-15	Monte Carlo Ballet	Cleveland	Public Music Hall
Dec. 15	Argentina	New York	Town Hall
Dec. 15	Graham, Humphrey, Weidman, Tamiris	New York	Carnegie
Dec. 16	Argentina	Montreal	
Dec. 16	Monte Carlo Ballet	Wheeling, W. Va.	Capitol
Dec. 17	Argentina	Quebec	
Dec. 18	Romola Nijinsky (Lecture)	Brooklyn	Academy of Music
Dec. 19	Ballets Castle	Tampa, Fla.	Auditorium
Dec. 22	New Dance League	New York	
Dec. 25	Monte Carlo Ballet	Indianapolis	Murat
Dec. 27-28-29	Monte Carlo Ballet	St. Louis	
Jan.	Trudi Schoop's Comic Ballet	Chicago	
Jan. 5	Martha Graham	New York	Y.M.H.A.
Jan. 11	Tamiris & Group	New York	Wash. Irving H. S.
Jan. 13	Monte Carlo Ballet	San Francisco	Opera House
Jan. 17	Martha Graham	Rollins College, Fla.	
Jan. 17	Trudi Schoop & Group	Cleveland	
Jan. 31	Trudi Schoop & Group	San Francisco	Opera House
Feb. 1	Carola Goya	New York	Wash. Irving H. S.
Feb. 2	Kurt Jooss Ballet	Chicago	
Feb. 9	Anna Sokolow	New York	Y.M.H.A.
Feb. 13	Caroline Chew	Albany, N. Y.	Inst. of Art
Feb. 15	Martha Graham & Group	New York	Wash. Irving H. S.
Feb. 21-22	Monte Carlo Ballet	Cincinnati	
March 1	Humphrey-Weidman	New York	Y.M.H.A.
March 8	Benjamin Zemach	New York	Y.M.H.A.
March 14	Jacques Cartier	New York	Wash. Irving H. S.
March 21	Martha Graham	Vancouver, B. C.	
March 23	Martha Graham	Seattle	

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1927

Russian Dance	Character	Guillermo del Oro	Aug.
Collegiate Fox Trot	Ballroom	Frederic Christensen	Sept.
Aggravating Waltz	Ballroom	Fanny May Bell	Dec.

1928

The Gigolo	Tango	Ernest Belcher	Jan.
Varsity Drag	Ballroom	Albert H. Ludwig	June
Doing a Cartwheel	Acrobatic	Frank Tupper and Earle Wallace	July
Las Marianas	Spanish	Guillermo del Oro	Aug.
Cortez Waltz	Ballroom	Fanny May Bell	Sept.
The Ya Ya	Exhibition Fox Trot	Cortez and Peggy	Oct.
The Tango Waltz	Exhibition	Monica Dunn and Jack Marchon	Nov.
The Toreador	Spanish	Eduardo Cansino	Dec.

1929

The Montreal	Ballroom	Ben and Sally	Jan.
L'Amour de L'Apache	Adagio	Earle Wallace	Feb.
Ecstasy Glide	Fox Trot	Thomas M. Sheehy	May
Passing Clouds	Recital Suggestion	Raoul D'Aumont	June
Steppin' Thru	Fox Trot	Rose Moore	July
Chinese Dance	Character	Dorothy S. Lyndall	July
Dipsy Doo	Ballroom	Albert H. Ludwig	Sept.
Tap Breakaway	Tap	Ben and Sally	Sept.
Flower Garden Revue	Recital Suggestion	Raoul D'Aumont	Oct.
The Prep Step	Ballroom		Nov.

1930

A Lesson in Tap Dancing (First)		Arthur Prince	Mar.
Fancy Costume	Toe	Edna Breyman	Mar.
Hoosier Hop	from *Its a Great Life*		Apr.
Lesson in Tap Dancing (*Second*)		Arthur Prince	Apr.
Body Exercises for Tap Dancers		Arthur Prince	June
Honeymoon Rhythm	Tap	George Mitzi	July
Paramount Stamp	Novelty, Part 1	Arthur Prince	July
Paramount Stamp	Novelty, Part 2	Arthur Prince	Aug.
In the Wind	Plasto-rhythmic	Miriam Marmein	Dec.

1931

Skaters' Waltz	Children	Dorothy S. Lyndall	Jan.
Blue Birds	Toe Pantomime	Miriam Marmein	Feb.
Midway Rhythm	Ballroom	Victor Sylvester	Mar.
Dance of the Jungle	Rhythm	Merle Prince	Mar.
Advanced Toe Number		Lenoir Richards Martin	Apr.
Study in Slow Motion	Group	Miriam Marmein	Apr.
Dancing Marionette	Novelty	Edna Lucile Baum	May
Rope Riddles	Novelty Tap	Lucille Stoddart	June
Madame Roulette	Novelty	Miriam Marmein	June
Toe Strut		Lenoir Richards Martin	July
Prince Rhythm Buck		Arthur Prince	Sept.
The Pirate	For Boys	Miriam Marmein	Oct.
Tzigane Carnival	Group	L. R. Martin	Nov.

1932

Tango Variation	Exhibition	Harry Binick and Mimi Cutler	Jan.
Eastern Fantasia	Plastic	Miriam Marmein	Mar.
An Irish Jig		George Mitzi	Mar.
Mickey Mouse Revue	Group	Mrs. Herbert Lee	Apr.
Dutch Clog		Lenoir Richards Martin	May
Hari Sami	Japanese	Gladys Hight	May
The Olympiad	Soft Shoe	George Mitzi	June
Polly's Pilfered Puff	Child Solo	Norma Allewelt	July
Autumnal Song	Plastic	Miriam Marmein	July
Jester's Frolic	Pageant	Harriet F. Harris	Aug.
English Hunting Dance	Character	Dorothy S. Lyndall	Sept.
The Siboney	Ballroom	A. J. Weber	Sept.
School Days	Children	Norma Allewelt	Oct.
Hollywood Tango	Ballroom	Elisa Ryan	Oct.
Plasto-Rhythmic Design for Seven Dancers		Miriam Marmein	Nov.

1933

Cubanette	Ballroom	Maurine and Norva	Jan.
Sally Jim	Tango Waltz	Oscar Duryea	Feb.
The Dallas	Slow Fox Trot	Sam Bernard	Mar.
Tap Novelty		Lenoir Richards Martin	Mar.
Roosevelt Swing	Slow Fox Trot	Joseph Paul Neville	Apr.
Jazz Rhythm	Tap	Ray Leslie	Apr.
Off-Beat Rhythm	Tap	Jack Manning	May
Woodland Ballet	Outdoor		June
When I Am Glad	Children	Dorothy Alexander	July
Hollywood Fox Trot	Ballroom	Bessie Clark	Aug.
El Garrotin	Spanish	Guillermo del Oro	Aug.
Nira	Ballroom	D. M. of A.	Sept.
3-Point-2 Hop	Ballroom	The Keenans	Sept.
Cuban Rhythm	Ballroom	Dorothy Cropper	Sept.
Tension and Release	Corrective	Portia Mansfield	Sept.
Devil Dance	Acrobatic	Alys Leffler	Oct.
Variation	Ballet	Lasar Galpern	Nov.
Blue Eagle Waltz	Ballroom	Helen M. Whitten	Nov.
Continental Tango	Ballroom	A. J. Weber	Nov.
Roosevelt Hop	Ballroom	Forrest Thornburg	Nov.
Beginners' Rhythm	Tap	George Mitzi	Dec.

1934

Chelsea Reach	Folk	Cecil Sharpe	Jan.
Blues Waltz	Ballroom	Alec Mackenzie	Jan.
Carioca	from *Flying Down to Rio*		Feb.
Lesginka	Tartar	Aron Tomaroff	Feb.
New Ballroom Combinations		Ed. P. Jameson	Mar.
Sleeping Beauty	Recital	Lucile Marsh	Mar.
Zuyder Zee	Children	Sonia Serova	Apr.
Fast Fox Trot Variations		Lucile Marsh	Apr.
Folly	Toe Solo	L. R. Martin	May
The Whistler and His Dog	Boy and Girl	Dorothy Alexander	June
Rendezvous	Com. Pantomime	Miriam Marmein	July
Mexican Ballroom Steps		Lucile Marsh	Aug.
New Waltz Combinations		Ed. P. Jameson	Sept.
Youngster's Acrobatic Routine		P. H. Paulinetti	Sept.
Exhibition Tango		Orlando	Oct.
The Continental	from *The Gay Divorcee*		Nov.
Little Clown	Children	Mme. Tomaroff	Nov.
Plasto-Rhythmic Etude	Group	Miriam Marmein	Dec.
National Competition Routine		Agnes Boone	Dec.

1935

The Story of Peter Rabbit	Children	Ruth Wilson	Jan.
The Mericano	Ballroom	Oscar Duryea	Jan.
The Longshore	Ballroom	Rust & Deunigan	Feb.
The Hoop of Happiness	Group	Lucile Marsh	Feb.
Triflin'	Interm. Tap	Jack Dayton	March
Robin Hood	Solo	Carmen Kleinman	Apr.
The Hollywood	Interm. Tap	Frank Hall	Apr.
The Wesleyana	Ballroom	W. C. Freeman	May
Inspiration Waltz	Ballroom	Louis Stockman	May
The Martinique	Ballroom	Oscar Duryea	May
Dance of the Gypsy	Character	Dorothy S. Lyndall	May
Rondine	Group	Dorothy S. Lyndall	June
Rainy Day	Solo	Norma Allewelt	June
Invitation to the Dance	Pantomime	Dorothy S. Lyndall	Aug.
The Villain Pursues Her	Novelty	Harry Berlow	Aug.
Flying Hands	Novelty	Dorothie Smith	Sept.
Buck Dance for Two		George Mitzi	Oct.
Study in Gradation and Contrast		Dorothy S. Lyndall	Oct.

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